



Visual Arts Years 7–10

Advice on Programming and Assessment

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1 Introduction

This support document has been designed to help teachers understand key aspects of the new *Visual Arts Years 7–10 Syllabus* and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*Visual Arts Years 7–10 Syllabus*, p 58).

The document provides advice about constructing a program that will cover the scope of Visual Arts for a stage. It sets out a process for planning and sequencing units of work, and developing teaching and learning activities.

The sample stage program plans and the sample units of work in this document demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus.

The document contains three sample units of work:

Stage 4 units

- **Portrait in Words:** Students are introduced to practice, the frames, and aspects of the conceptual framework in making artworks and critical and historical studies. This unit focuses on how artists communicate ideas and meaning to an audience using signs, symbols and codes.
- **History Revisited:** This unit focuses on contemporary artists' practice in appropriating works from the past to create new artworks. Students develop skills in using computer technologies (ICT), and make and interpret artworks using the postmodern frame and aspects of the conceptual framework.

Stage 5 units

- **City as Utopia: City in Decline:** This unit focuses on investigations of the city as a metaphor for utopia and decline. Students investigate the conceptual framework through the structural and cultural frames to make artworks in a range of forms including sculpture.

These sample units can be used as models for planning units of work. They include:

- relevant outcomes and content
- assessment activities that have been designed and integrated into the units of work
- different types of possible feedback
- a variety of teaching and learning experiences
- opportunities for student reflection.

An assessment activity from each unit has been selected to show how assessment can fit into teaching and learning sequences. They are described in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations. The units of work and activities may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *Visual Arts Years 7–10 Syllabus*. Units of work adapted for students undertaking Visual Arts Life Skills will be included in a consolidated document that will be distributed to schools early in 2004.

2 Establishing a Scope and Sequence Plan

When planning teaching, learning and assessment activities it is important to consider how content and key concepts can be introduced and built on within and across stages.

The following examples of scope and sequence in Stages 4 and 5 provide ways in which teachers may consider content and key concepts. The frames are used to position investigations of content and to provide a focus for the investigation of meaning and significance in the visual arts.

Practice

In artmaking students are provided with opportunities to explore the conventions, strategies and procedures of making artworks in a range of 2D, 3D and 4D forms.

In Stage 4 students learn about making decisions, courses of action, intentions, the management of activities and the way to go about making artworks in a range of forms. They are introduced to particular conventions of practice from a specific frame or point of view. For example, when making artworks in the subjective frame the practitioner/artist follows hunches, responds to and experiences circumstances in a personal way, and acts according to intuitive strategies. A practitioner/artist working in the postmodern frame works outside of prevailing dominant structures, crosses boundaries, parodies established traditions, questions and breaks conventions, and borrows from other texts.

In Stage 5 students may undertake more sustained and autonomous investigations of particular artmaking conventions, strategies and procedures and work towards a body of work. They begin to make decisions about how to apply aspects of practice to making artworks to represent their intentions and communicate meanings. Students can investigate how practice in the field of visual arts is shaped by values and beliefs about the individual, social structures, the artworld and power.

In critical and historical studies students are provided with opportunities to investigate how and why artists make artworks, and how and why art historians and critics write about artworks.

In Stage 4 students explore the conventions, strategies and procedures of artists in different times and places. Students begin to identify and describe an artist's practice from a particular frame or point of view. They learn about what art critics and historians do. They learn to build an account of the features of an artist's or group of artists' practice by referring to texts, extracts of critical and historical writing and other sources such as television and videos.

In Stage 5 students investigate what shapes or conditions different artists' and artistic practices, and learn to explain their significance by referring to different critical and historical accounts. Students learn to construct written interpretations, explanations and judgements about artists and the meaning of artworks from different points of view.

Conceptual framework

In artmaking and critical and historical studies students explore aspects of the conceptual framework in order to understand the relationships between artists, artworks, the world and audiences. Across a stage students can explore different relationships between the agencies of the artworld such as artists and the world; artists, the world and artworks; audiences and artworks.

In Stage 4 an exploration of different aspects of the conceptual framework can be undertaken relative to a particular frame or viewpoint. Units of work across a stage can be planned so that students explore and have experience of different kinds of artworks, different artists working in different ways, audiences in different times and places, how artists are influenced by their world and world events.

In artmaking a unit of work may focus, for example, on the structural frame and artist–audience relationships. Students can explore the function of, and relationships between, the artist and the audience by assuming the role of an artist working structurally to make artworks that communicate through a visual language of signs and symbols. They can also explore the structural function of the audience as they decode, read and interpret meaning and make judgements about the artworks of other students.

In critical and historical studies, as part of a unit of work focusing on the cultural frame, students can explore artists that make works in response to social and political issues and events in their world. They can also explore artworks as objects and images that reflect social, community and cultural interests and the conventions and traditions of a particular culture, time and place.

In Stage 5 students can develop their understanding of relationships in the artworld by investigating particular artworks as a reflection of the time and place in which they were made. Intentions of the artist, the changing nature and function of audiences, the physical properties of artworks and how artists provoke responses can be investigated through different artmaking practices and critical and historical accounts of art. Students can build an understanding of how they and other artists investigate various ideas and issues in and about the world and represent their intentions in their artworks. These investigations of relationships in the artworld can be used to formulate intentions in order to develop and exhibit a body of work, and to develop more complex written critical and historical accounts of artworks.

Frames

The subjective, structural, cultural and postmodern frames generate different understandings and provide a focus for different investigations of practice and the agencies of the conceptual framework in artmaking and critical and historical studies. The frames underpin how content is investigated in teaching, learning and assessment activities.

Particular frames may be the focus of one or more units of work across one or more stages. As a frame is revisited in different units of work, more complex concepts, different approaches and a broader range of examples can be used to generate a deeper understanding of practice and the conceptual framework from a particular viewpoint in artmaking and critical and historical studies.

In Stage 4 units of work should focus on or foreground one frame as a way of introducing concepts, the language of a frame and a particular point of view. In this way students are able to build an understanding of each frame and are able to differentiate between the frames. The focus on one frame in a unit of work allows for the development of understanding of the layers of meaning generated by different frames. This understanding can be built on within and across stages through planned and sequenced teaching, learning and assessment activities.

In Stage 5 an investigation of one or more frames over one term or a semester provides for a deeper investigation and alternative ways for interpreting and explaining how the frames affect

meaning and significance in artmaking and critical and historical studies. Practice and the agencies of the conceptual framework are investigated in more complex and interrelated ways as students broaden their understanding of how different points of view can be represented in artworks and in critical and historical accounts of art.

In artmaking the structures of practice and agencies of the artworld may be interpreted and investigated through a particular frame. For example, in artmaking practice a structural frame focus can investigate the conventions and communicative value and meaning of art as text as well as systemic schemes of communication through a visual language.

In critical and historical studies students are introduced to the language of the frames as a way of explaining and interpreting artworks. They learn to use the specific language of a frame to focus investigations and to write and make judgements about artworks which become increasingly more complex and multi-layered over time.

Scope and sequence models

The following scope and sequence models are not prescriptive and are intended to provide different examples of how content can be delivered across Stage 4 and Stage 5.

The Stage 4 term model addresses various conventions and traditions in artmaking practice, artists and artworks in critical and historical studies, the four frames, the function of, and some relationships between, the agencies of the conceptual framework. These learning activities build on and deepen student understanding and experience over the stage.

The Stage 4 semester model provides an example of how content, including ideas and interests in the world, can be deepened and extended over time to provide a sustained exploration of one or more forms, frames and various relationships between the agencies of the conceptual framework. In this model one frame can be foregrounded and a second introduced depending on student needs, interests and experiences.

In Stage 5 the 100-hour model provides an example of how to plan learning activities within four terms. In the 200-hour model these learning activities in artmaking and critical and historical studies are extended and deepened with further investigations of forms, the frames and the conceptual framework.

All units of work include artmaking and critical and historical studies. The shaded areas indicate the frames and agencies of the conceptual framework that are the focus of the unit.

2.1 Sample Stage 4 and Stage 5 Scope and Sequence Plans

Sample Stage 4 Scope and Sequence Plan Years 7 and 8 by Term

Year 7	Term 1				Term 2				Term 3				Term 4			
Practice Artmaking, Critical and Historical Studies	Portrait in Words A structural exploration of painting and collage techniques, procedures and conventions to make non-representational portraits incorporating text, signs and symbols. A study of the use of text in artworks and how artists communicate meaning using signs and symbols.				Altered Environments A postmodern exploration of site-specific and installation art practices that interact with the environment. A study of artists, installation and site-specific works and the practice of documenting temporal works through photographic and video forms.				Creepy Creatures A cultural exploration of the properties of sculptural forms and the use of found objects to make artworks about real and imagined creatures from the land and sea. A study of different beliefs about and meanings relating to the representation of animals in a range of cultures.				Insights and Local Sites A subjective exploration of printmaking and drawing conventions to represent personal views about sites in the local environment. A study of artists who have responded to the landscape in personal ways.			
Forms	2D – painting				2D and 4D – photography, installation, video,				3D – assemblage sculpture				2D – drawing and printmaking			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Xu Bing, Rosalie Gascoigne, Barbara Kruger, Jenny Holzer, Paul Boston, Imants Tillers, Colin McCahon, Robert MacPherson				Robert Smithson, Christo, Andy Goldsworthy, Fiona Foley, Janet Laurence, Hossein Valamanesh, Yayoi Kusama				John Davis, Robert Klippel, Lin Onus, Aboriginal totemic sculptures, Damien Hirst, Jeff Koons, Richard Goodwin, Deborah Butterfield				Howard Arkley, John Brack, Margaret Preston, Mandy Martin, Jenny Watson, William Robinson, Sally Morgan			
Outcomes	4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10			

Year 8	Term 1				Term 2				Term 3				Term 4			
Practice Artmaking, Critical and Historical Studies	The Ordinary into the Extraordinary A structural exploration of the traditions, procedures and conventions of ceramics to make artworks representing and reconstructing natural forms in clay. A study of how and why artists interpret and transform the natural world and objects to communicate meaning.				Famous Faces A subjective exploration of the traditions and conventions of portraiture to make artworks exploring the representation of the personal qualities, inner feelings and character traits of people. A study of artists who express meanings and emotions through the portrait, and portrait traditions in Australia.				History Revisited A postmodern exploration of the contemporary art practice of appropriation to make artworks and visual hybrids that communicate new ideas about the world through wit, irony and humour. A study of postmodern artists working with appropriation to create new meanings in artworks.				Splash A cultural exploration of the properties and conventions of relief sculpture to make artworks representing ideas about Australian beach culture. A study of artists who have represented the sea and water and convey meanings about Australia to an audience.			
Forms	3D – ceramics				2D – painting and drawing				2D – digital media, computer graphics				3D – sculpture			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Merryn Esson, Thancoupie, Bronwyn Oliver, Fiona Hall, Claes Oldenburg, Salvador Dali, Yves Tanguy				Sidney Nolan, William Dobell, John Percival, Picasso, Rembrandt, Van Gogh, Andy Warhol, The Archibald Prize				Anne Zahalka, Maria Kozic, Yasumasa Morimura, Cindy Sherman, Lin Onus, Barbara Kruger, Keith Haring				Max Dupain, Tom Risley, Brett Whiteley, Charles Conder, Entalura Nangala, David Hockney, Monet, Hokusai, Bridget Riley,			
Outcomes	4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10			

Sample Stage 4 Scope and Sequence Plan Years 7 and 8 by Semester

	Year 7 Semester 1				Year 7 Semester 2			
Practice Artmaking, Critical and Historical Studies	In Your Face A subjective and structural exploration of portrait painting techniques, procedures and conventions to make artworks exploring the representation of the personal qualities, inner feelings and character traits of people, and incorporating text, signs and symbols to create a visual language of communication. A study of how artists communicate meaning through portraits, text, signs and symbols.				Transformed Sites A subjective and postmodern exploration of printmaking, site-specific and installation art practices to represent and transform a site in the local environment. Documenting temporal works using photographic and video forms. A study of artists who communicate ideas about, and respond to experiences of, the landscape.			
Forms	2D – painting and drawing				2D and 4D – printmaking, digital media, installation, video			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Sidney Nolan, William Dobell, John Percival, Picasso, Rembrandt, Van Gogh, The Archibald Prize, Xu Bing, Rosalie Gascoigne, Paul Boston, Imants Tillers, Colin McCahon, Joy Hester, Barbara Hanrahan				Mandy Martin, Howard Arkley, John Brack, Margaret Preston, Robert Smithson, Christo, Michael Heizer Andy Goldsworthy, Hossein Valamanesh, Fiona Foley, Janet Laurence, John Davis, Rosalie Gascoigne			
Outcomes	4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10			

	Year 8 Semester 1				Year 8 Semester 2			
Practice Artmaking, Critical and Historical Studies	Extraordinary Creatures A structural and cultural exploration of the procedures and conventions of ceramics and assemblage to make artworks representing and reconstructing animals and their environments. A study of beliefs about and meanings relating to the representation of animals in a range of cultures and artists and designers who make 3D works based on animals and imagined creatures.				History Revisited A postmodern exploration of the contemporary art practice of appropriation to make artworks and visual hybrids that communicate new ideas about the world through wit, irony and humour. Making and marketing artworks as T-shirts, mugs, posters, billboards, puzzles, bags and cards. A study of contemporary designers and design practice, and postmodern artists using appropriation to create new meanings in artworks.			
Forms	3D – ceramics, assemblage				2D and 4D – computer-generated graphics, designed objects, video			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Deborah Butterfield, Lin Onus, Sandra Taylor, robotic creatures used in movies, Panamerenko, John Davis, Richard Goodwin, Damien Hirst, Jeff Koons				Anne Zahalka, Maria Kozic, Yasumasa Morimura, Cindy Sherman, Lin Onus, Barbara Kruger, Keith Haring, Peter Callas, David Carson, Mambo			
Outcomes	4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10				4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10			

Sample Stage 5 Scope and Sequence Plan 100 hours

Year 9	Term 1				Term 2				Term 3				Term 4			
Practice Artmaking, Critical and Historical Studies	The Natural Environment: Disintegration and Restoration An investigation of drawing and painting conventions to make artworks representing relationships between humankind and the natural environment from the viewpoint of the structural and cultural frames. Students investigate artist, world and artwork relationships to make artworks responding to issues about the natural environment. In critical and historical studies students investigate, interpret and explain how artists' relationships to and ideas about the natural environment are represented.				Navigating the Body An investigation of the representation of the body in contemporary art practice from the point of view of the postmodern and subjective frames. Students explore some conventions and traditions of painting, performance and body art to make artworks representing the body. In critical and historical studies students investigate how artists have used the body to represent ideas about issues such as beauty, death, changing values, identity, transformation and their world.				City as Utopia: City in Decline A structural and cultural investigation of drawing, photography and sculpture procedures and conventions to make artworks that communicate a point of view about the city and urban decay. Students investigate the conceptual framework to develop meanings and use materials as symbols for the city. In critical and historical studies students investigate, interpret and explain the cultural significance of the city in different times and places, and artists' and architects' relationships with cities and sites.				Origins and Identities A postmodern and cultural investigation of social identity focusing on installation art practices and the use of new technologies. Students investigate the conceptual framework to make artworks that represent a point of view about cultural identity. In critical and historical studies they investigate, interpret and explain how artists represent ideas about social and cultural identity.			
Forms	2D and 3D – drawing, painting				2D and 4D – photography, video, performance				2D and 3D – drawing, photography, sculpture				2D and 4D – photography, installation, video			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Isabel Davies, John Wolseley, Robert Juniper, Fred Williams, Rosalie Gascoigne, John Olsen, Mandy Martin, Colin Lancel, Niki de St Phalle, Emily Kame Kngwarreye				De Kooning, Peter Booth, Francis Bacon, Stelarc, Yves Kline, Joseph Beuys, Orlan, Vanessa Beecroft, Pablo Picasso, George Gittoes, Ingres, Jacques-Louis David, Mike Parr, Jill Orr, scarification and body art				Raphael, Nicki de St Phalle, Leger, Boccioni, Mondrian, Jeffrey Smart, Gascoigne, Mies Van der Rohe, the Bauhaus, Robert Klippel, Duchamp, Nevelson, Tatlin, Schwitters, Aboriginal totemic sculpture				Janet Laurence, Fiona Foley, Shirin Neshat, Tracey Moffatt, Yasumasa Morimura, Lucia Hartini, Gordon Bennett, Anne Zahalka, Cindy Sherman, Rea, Julie Rrap			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

Sample Stage 5 Scope and Sequence Plan 200 hours

Year 9	Semester 1				Semester 2			
Practice Artmaking, Critical and Historical Studies	The Natural Environment: Disintegration and Restoration An investigation of drawing, painting and sculpture conventions to make artworks representing relationships between humankind and the natural environment from the viewpoint of the structural and cultural frames. Students work in a range of forms and investigate artist, world and artwork relationships to make artworks responding to issues about the natural environment. In critical and historical studies students investigate, interpret and explain how artists' relationships to and ideas about the natural environment are represented.				Navigating the Body An investigation of the representation and use of the body in traditional and contemporary art practices from the point of view of the subjective and postmodern frames. Students explore the conventions and traditions of painting and concepts such as classicism, expressionism, abstraction, appropriation, and performance and body art to make artworks based on the body. In critical and historical studies students investigate how artists have used the body to represent ideas about beauty, death, changing values, identity, transformation and their world.			
Forms	2D and 3D – drawing, painting, sculpture				2D and 4D – painting, photography, computer-generated graphics, video, performance			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Isabel Davies, John Wolseley, Robert Juniper, Rosalie Gascoigne, Richard Long, Andy Goldsworthy, Colin Lancel, Niki de St Phalle, Clifford Possum Tjapaltjarri, Emily Kame Kngwarreye, Joseph Cornell				De Kooning, Peter Booth, Francis Bacon, Stelarc, Julie Rrap, Yves Kline, Joseph Beuys, Orlan, Vanessa Beecroft, Picasso, George Gittoes, Ingres, Jacques-Louis David, Mike Parr, Jill Orr, scarification and body art			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			
Year 10	Semester 1				Semester 2			
Practice Artmaking, Critical and Historical Studies	City as Utopia: City in Decline A structural and cultural investigation of drawing, painting, photography, printmaking and sculpture procedures and conventions to make artworks that communicate a point of view about the city and urban decay. Students investigate the conceptual framework to develop meanings and select and use materials as symbols for the city. In critical and historical studies students investigate, interpret and explain the cultural significance of the city in different times and places, and artists' and architects' relationships with cities and sites.				Origins and Identities A postmodern and cultural investigation of social identity focusing on photography, video, installation art practices and the use of new technologies. Students investigate the conceptual framework to make artworks that represent a point of view about cultural identity. In critical and historical studies they investigate, interpret and explain how artists represent ideas about social and cultural identity.			
Forms	2D and 3D – drawing, painting, printmaking, photography and sculpture				2D and 4D – photography video, installation works			
Frames	Subjective	Structural	Cultural	Postmodern	Subjective	Structural	Cultural	Postmodern
Conceptual Framework	Artist	Artwork	World	Audience	Artist	Artwork	World	Audience
Key Artists/ Examples	Raphael, Nicki de St Phalle, Leger, Boccioni, Mondrian, Jeffrey Smart, Rosalie Gascoigne, Mies Van der Rohe, the Bauhaus, Robert Klippel, Duchamp, Nevelson, Tatlin, Schwitters, Clifford Last, traditional Aboriginal and Indigenous totemic sculpture				Janet Laurence, Fiona Foley, Shirin Neshat, Tracey Moffatt, Yasumasa Morimura, Lucia Hartini, Gordon Bennett, Anne Zahalka, Cindy Sherman, Rea, Julie Rrap			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

3 Advice on Assessment

3.1 Assessment for Learning

The Board’s revised syllabuses advocate *assessment for learning*. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new knowledge, understanding and skills. *Assessment for learning* helps teachers and students to know if that current understanding is a suitable basis for future learning.

Assessment occurs as an integral part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their knowledge, understanding and skills. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student’s performance to record. These records can be used to monitor the student’s progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a judgement of the student’s performance against levels of achievement. This judgement can be used to inform parents, the next teacher and especially the student, of the student’s progress. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of *assessment for learning* into the assessment of learning.

Principles of assessment for learning

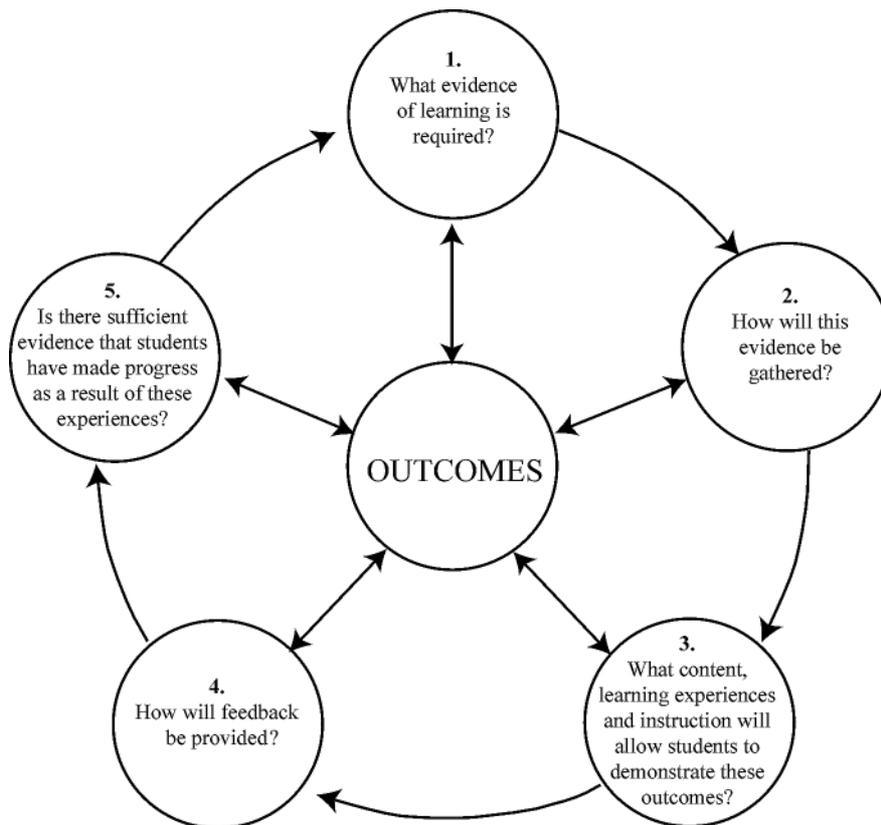
Assessment for learning:

- AP1 emphasises the interactions between learning and manageable assessment strategies that promote learning
- AP2 clearly expresses for the student and teacher the goals of the learning activity
- AP3 reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark
- AP4 provides ways for students to use feedback from assessment
- AP5 helps students take responsibility for their own learning
- AP6 is inclusive of all learners.

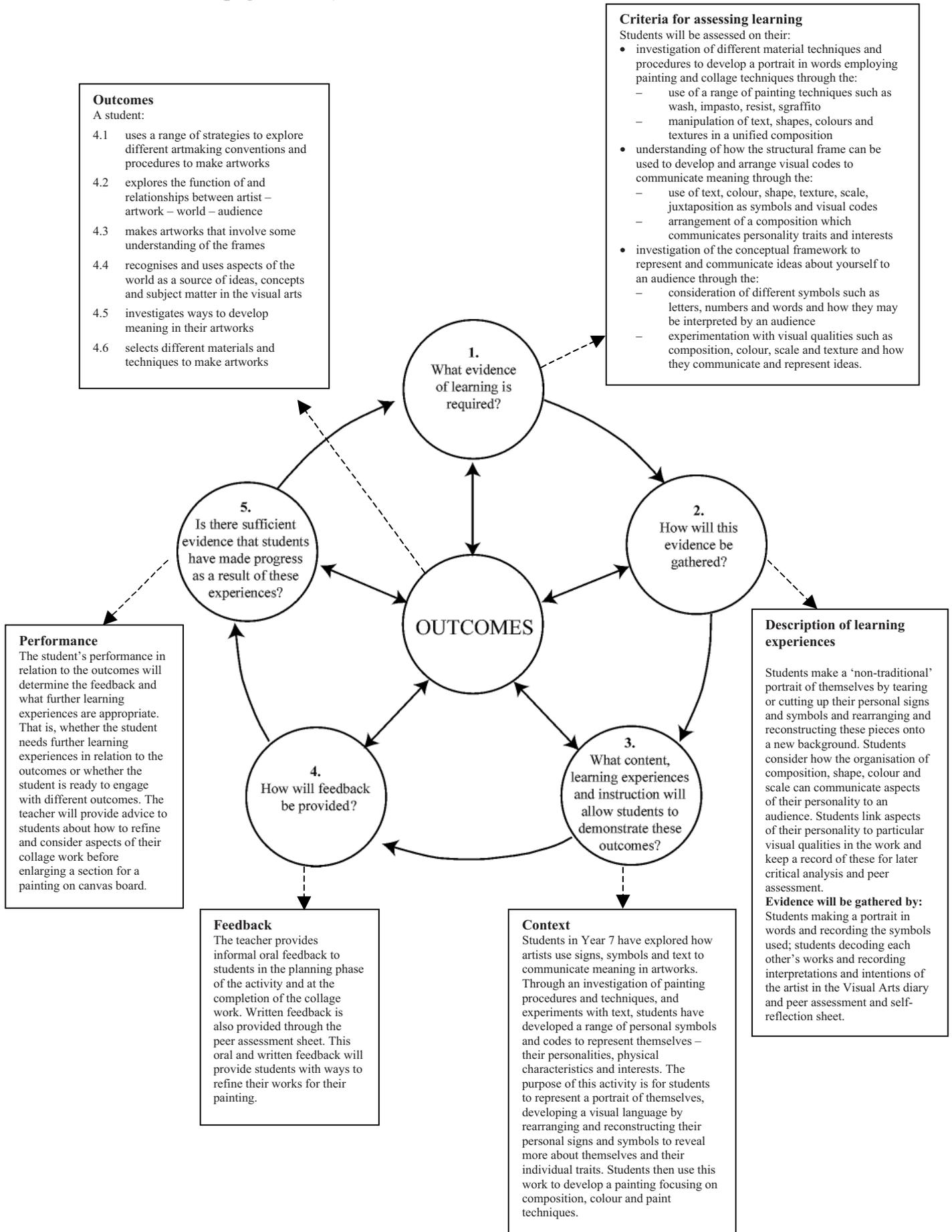
Details on how these principles translate in practice can be found on page 58 of the *Visual Arts Years 7–10 Syllabus*. One activity in this document has been annotated to show how the principles of *assessment for learning* feature in that activity. It can be found on page 17.

3.2 Planning for Effective Learning and Assessment

The diagram below summarises a model for integrating learning and assessment. It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning. Evidence of learning assists teachers and students to decide if students are ready for the next phase of learning or if teachers need to adapt programs to provide further learning experiences to consolidate students' knowledge, understanding and skills.



The diagram below shows how this process has been applied in the design of the sample unit Portrait in Words (pages 25–31).



3.3 Designing Effective Learning and Assessment

Designing effective learning experiences requires the selection of activities that develop students' knowledge, understanding and skills and that allow evidence of learning to be gathered. Methods of gathering evidence could include informal teacher observation, questioning, peer evaluation and self-evaluation, as well as more structured assessment activities. Assessment should be an integral part of each unit of work and should support student learning.

When designing assessment activities, teachers should consider whether the activity:

- has explicitly stated purposes that address the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their knowledge, understanding and skills
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning and is fair.

3.4 Annotated Assessment for Learning Activity

The *Assessment for Learning Principles* provide the criteria for judging the quality of assessment materials and practices. The Stage 4 sample assessment activity, 'Portrait in Words – Collage Work', has been annotated to show these principles. They are described in some detail to illustrate the process of *assessment for learning*.

Teachers would not provide this level of detail in day-to-day classroom situations.

Sample assessment for learning activity: Portrait in Words – Collage Work

The activity forms an integral part of the learning process and builds on previous experiences
AP1, AP2, AP3

The activity has a clear purpose
AP1

Context

Students in Year 7 have explored how artists use signs, symbols and text to communicate meaning in artworks. Through an investigation of painting procedures and techniques, and experiments with text, students have developed a range of personal symbols and codes to represent themselves – their personalities, physical characteristics and interests. The purpose of this activity is for students to represent a portrait of themselves, developing a visual language by rearranging and reconstructing their personal signs and symbols to reveal more about themselves and their individual traits. Students then use this work to develop a painting focusing on composition, colour and paint techniques.

Outcomes

A student:

- 4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks
- 4.2 explores the function of and relationships between the artist – artwork – world – audience
- 4.3 makes artworks that involve some understanding of the frames
- 4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts
- 4.5 investigates ways to develop meaning in their artworks
- 4.6 selects different materials and techniques to make artworks

Syllabus outcomes are identified, with both understanding and skills targeted
AP1, AP3

This activity is appropriate for the outcomes, is inclusive of all students and engages the learner
AP1, AP3, AP6

Description of activity

Students make a ‘non-traditional’ portrait of themselves by tearing or cutting up their personal signs and symbols and rearranging and reconstructing these pieces onto a new background. Students consider how the organisation of composition, shape, colour and scale can communicate aspects of their personality to an audience. Students link aspects of their personality to particular visual qualities in the work and keep a record of these for later critical analysis and peer assessment. The suggested duration of this assessment for learning activity is 2–3 lessons (80 minutes each).

Criteria for assessing learning

(These criteria would normally be communicated to students with the task or activity.)

Students will be assessed on their:

- investigation of different material techniques and procedures to develop a portrait in words employing painting and collage techniques through the:
 - use of a range of painting techniques such as wash, impasto, resist, sgraffito
 - manipulation of text, shapes, colours and textures in a unified composition
- understanding of how the structural frame can be used to develop and arrange visual codes to communicate meaning through the:
 - use of text, colour, shape, texture, scale, juxtaposition as symbols and visual codes
 - arrangement of a composition which communicates personality traits and interests
- investigation of the conceptual framework to represent and communicate ideas about yourself to an audience through the:
 - consideration of different symbols such as letters, numbers and words and how they may be interpreted by an audience
 - experimentation with visual qualities such as composition, colour, scale and texture and how they communicate and represent ideas.

The goals for this learning activity are clearly expressed and linked to the outcomes
AP2

The language of the guidelines for marking is clear and explicit and reflects the nature and intention of the activity
AP2, AP4

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	<ul style="list-style-type: none"> investigates different collage and painting techniques and confidently manipulates and arranges text, colours, shapes, textures, into a unified composition demonstrates a good understanding of how the structural frame can be used to develop text, colour, shape, texture, scale and juxtaposition as symbols and visual codes to communicate personality traits and interests considers how audiences interpret symbols and experiments with visual qualities, letters, numbers and words to communicate and represent complex ideas
Satisfactory	<ul style="list-style-type: none"> investigates a range of collage and painting techniques and manipulates and arranges text, colours, shapes, textures, into a composition with some unified areas demonstrates an understanding of the structural frame and develops text, colour, shape, texture, scale and juxtaposition as symbols and visual codes to communicate some personality traits and interests considers how audiences interpret symbols and experiments with some visual qualities, letters, numbers and words to communicate and represent ideas
Progressing	<ul style="list-style-type: none"> investigates some collage and painting techniques and manipulates and arranges text, colours, shapes, textures, into a composition demonstrates some understanding of the structural frame in using text, colour, shape, texture, scale and juxtaposition as symbols and visual codes to communicate a personality trait and interest considers that audiences can interpret symbols, and experiments with a limited range of visual qualities, letters, numbers and words to communicate and represent simple ideas.

The activity models self and peer assessment and provides meaningful and useful assessment information relative to the outcomes
AP4, AP5

Feedback

The teacher provides informal oral feedback to students in the planning phase of the activity and at the completion of the collage work. Written feedback is also provided through the peer assessment sheet. This oral and written feedback will assist students to refine their works for their painting.

Future directions

As a result of this activity students have developed an understanding about how artists can communicate through signs and symbols. They have investigated the structural frame to develop a visual language to represent ideas and interests about themselves to an audience. This learning can be further developed through group work where students decode artworks by other students and record their interpretation of the students’ personality traits and interests. Students can compare others’ interpretations with their intentions and record these in their Visual Arts diary. Skills developed early in the unit can be used to enlarge and paint a section of the portrait in words using a variety of material techniques and procedures focusing on composition, colour and paint techniques.

The activity links to learning goals
AP1

Portrait in Words: Peer assessment and self-reflection sheet

Name: _____

Peer Assessment

Exchange your portrait in words with another artist in the class. ‘Read’ their portrait and answer the following questions about the work.

Name of artist: _____

Write a list of the symbols and compositional devices that have been used in the portrait in words and what the artist wanted to communicate about their personality to you, the audience.

.....
.....
.....

Compare your list and findings with the artist’s list. Was the meaning you interpreted the same as the artist’s intention? Explain these interpretations.

.....
.....
.....

Write a general comment about the work for the artist, including successful parts of the work.

.....
.....
.....

Students use information gathered from assessment to improve performance
AP3, AP4, AP5

Self-reflection

What materials and techniques did you use in making your portrait in words? Which techniques were most successful and why?

.....
.....
.....

List the signs and symbols you used in your artwork and explain what they represent about you?

.....
.....
.....

How did this activity help you to understand the structural frame?

.....
.....
.....

The areas of my work that are most successful are

.....
.....
.....

My work can be improved and developed further by

.....
.....
.....

3.5 Sharing Learning and Assessment Intentions

Students must be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher, as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, and the subject-specific terminology. They also need to be clear about any sources or stimulus material that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their knowledge, understanding and skills.

3.6 Effective Feedback to Students

The aim of feedback is to communicate to students how well their knowledge, understanding and skills are developing in relation to the outcomes. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning. They are then given opportunities to improve and further develop their knowledge, understanding and skills.

Teacher feedback about student work is essential for students and is integral to the teaching and learning process. Student self-reflection and peer evaluation can also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:

- focus on the activity and what was expected
- be constructive, providing meaningful information to students about their learning
- correct misunderstandings
- identify and reinforce students' strengths and state clearly how students can improve.

Forms of feedback include:

- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need addressing
- examples of good responses
- peer evaluation and self-evaluation.

3.7 Recording Evidence for Assessment

Recording student performance needs to be manageable. Teachers should make decisions about which aspects of student performance on an activity should be recorded, and in what format. The teacher can use this information to ascertain students' progress, what needs to be taught next and to what level of detail, and to form a judgement of student achievement at key points.

Record-keeping should reflect the reporting processes of the school and may take the form of individual comments or notations, marks, grades or visual representations for the activities.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity – Portrait in Words – Collage Work
A	x
B	x
C	x
D	x
E	x
F	x
	Progressing Satisfactory High

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

4 Programming Units of Work

The sample units of work have been developed using the following process:

- 1 identify the outcomes that will be addressed in the unit
- 2 decide on the focus of the unit of work
- 3 decide on the evidence of learning that will be required, how students will demonstrate learning in relation to the outcomes and how this evidence will be gathered and recorded
- 4 select the relevant syllabus content for the identified outcomes relating to the knowledge, understanding and skills that students will develop
- 5 plan the learning experiences and instruction, and identify the *assessment for learning* strategies that will provide the evidence of learning, checking that:
 - a range of assessment strategies is used
 - meaningful feedback in a variety of forms can be given to students
 - opportunities are provided to reflect on student progress and modify future learning experiences accordingly.

The sample units of work that follow are designed to assist teachers as they plan for the implementation of the *Visual Arts Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content. Each unit of work relates to a particular area of the syllabus.

The following advice will assist teachers as they plan and program units of work.

Step 1 Select outcomes

Outcomes in the *Visual Arts Years 7–10 Syllabus* are organised around the areas of content. A manageable number of outcomes should be selected to form the focus of the unit of work. Typically, some outcomes will play a more important role in each unit. Teachers should map the units across the stage to ensure an adequate coverage of all syllabus outcomes.

Step 2 Decide on the subject matter or focus of the unit of work

Once the outcomes have been selected the focus of the unit of work should be selected. For example, is this a unit that foregrounds the structural frame and relationships between the artist and the audience, or does the unit foreground an artist's practice and the postmodern frame? It is important to consider how this unit relates to past and future learning experiences to ensure that teaching and learning activities build on and deepen students' understanding of syllabus content. This will guide the anticipated evidence of learning and selection of relevant syllabus content.

Step 3 Decide on the evidence of learning

As the outcomes form the focus of the unit, it is necessary to identify the specific evidence of learning to be observed through the teaching, learning and assessment activities. This evidence will enable judgements to be made on student achievement in relation to the outcomes and identified content.

Step 4 Select the relevant syllabus content

Identify what students will 'learn about'

Specific content from the 'learn about' sections of the syllabus should be selected as a focus for the unit. This will be further enhanced by referring to the specific details supplied in the syllabus that unpack these statements in terms of practice, the conceptual framework and the frames.

Identify what students will ‘learn to do’

In the *Visual Arts Years 7–10 Syllabus* each ‘learn to’ statement has a direct relationship with a corresponding ‘learn about’ statement.

Step 5 Plan the teaching, learning and assessment activities

Assessment for learning activities occurs as a normal part of the teaching process. Teachers plan the most suitable teaching, learning and assessment activities for the selected content, ensuring that they will provide the desired evidence of learning determined in Step 3.

Teaching, learning and assessment activities should reflect students’ needs, experiences and interests, and should be student-centred and promote the development of knowledge, understanding and skills. Teachers are encouraged to include a variety of teaching approaches across a range of forms, artists and artworks. Concepts may be strengthened and deepened over time, and may be revisited over one or more stages to build on previous knowledge, understanding and skills.

Step 6 Feedback

Feedback provides students with the necessary information and direction to advance their learning and occurs normally through good teaching practice, mostly in an informal manner. However, when planning units of work, teachers should consider how to maximise feedback in the context of the teaching, learning and assessment activities and how the feedback contributes to students’ learning.

Step 7 Reflection and evaluation

As teachers progress through the programming process, it is important to reflect on previous steps and evaluate the degree to which the unit has remained focused on the outcomes. Identifying the evidence of learning early in the process will assist them in this. After the unit has been implemented, it is also necessary to evaluate the degree to which students have progressed as a result of the experiences and what should be done next to assist them in their learning.

5 Sample Units of Work

The sample units of work that follow are designed to assist teachers in planning for the implementation of the *Visual Arts Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content.

The sample units show ways in which teachers can meet the needs, interests and abilities of their students, while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

Note that the assessment activities are described here in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations.

5.1 Stage 4 Sample Unit of Work: Portrait in Words

Year: 7

Duration: This unit is intended to be taught over one 10-week term, with approximately 80 minutes of teaching time per week.

Unit description

This unit is designed to introduce students to the mandatory course in Visual Arts. Content is explored through the structural frame, the function of and relationships between the artist and the audience and a range of painting conventions, strategies and procedures.

The focus is on students exploring how artists use signs, symbols and text to communicate and develop meaning in artworks. They investigate painting procedures and techniques, collage, and experiment with text to develop a language of personal symbols and codes to represent themselves, their personality and interests to an audience. In developing personal codes and symbols students consider the relationship between the artist and the audience, and how the audience can interpret these codes.

Note about this sample unit

The teaching, learning and assessment activities take into account the varied experiences of the visual arts by students and build on this learning.

A Year 7 class may focus on representing actual and recognisable aspects of their personality and physical characteristics in their portraits with the focus on the structural frame and the symbolic use of colour, shape, pattern and composition.

A Year 8 class may focus on representing the metaphysical aspects of their personality and psyche, discovering and creating detailed personal codes for psychological and emotional aspects of themselves in combination with individual physical traits. Their personal codes and symbols may be used in combination with those from other cultures and/or artists to communicate deeper levels of meaning within their work.

Critical and historical studies focus on the structural frame and the practice of artists in communicating meaning in their artworks by using text and visual qualities. Investigations of artworks focusing on the use of signs and symbols by artists, including Aboriginal and Indigenous artists, may also be used to extend students' understanding of how symbols are used by artists to create a visual language.

Outcomes	Specific content focus for this unit	
<p>A student:</p> <p>4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks</p> <p>4.2 explores the function of and relationships between the artist – artwork – world – audience</p> <p>4.3 makes artworks that involve some understanding of the frames</p> <p>4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts</p> <p>4.5 investigates ways to develop meaning in their artworks</p> <p>4.6 selects different materials and techniques to make artworks</p> <p>4.7 explores aspects of practice in critical and historical interpretations of art</p> <p>4.8 explores the function of and relationships between artist – artwork – world – audience</p> <p>4.9 begins to acknowledge that art can be interpreted from different points of view</p> <p>4.10 recognises that art criticism and art history construct meanings</p>	<p>Students learn about:</p> <ul style="list-style-type: none"> • the field of visual arts and design as comprising conventions, activities, traditions and customs shaped by different values and beliefs • the pleasure and enjoyment in making artworks • the function of the artist to make artworks – images or objects • the material, physical and virtual form of artworks intentionally made by artists • belief, value and meaning in artmaking in the structural frame • how artworks may be differently interpreted by artists, writers, critics, historians and other audiences • Australian and international artists, designers, architects from different times and places with a focus on those with an iconic status and others who are relevant to the cultural and personal interests of students. Consideration should be given to: <ul style="list-style-type: none"> – contemporary artists and modern artists – artists from different times and cultures – Aboriginal and Indigenous artists – female and male artists – those who use conventional and/or more contemporary technologies • different audiences for artworks including art critics, art historians, members of the public, teachers, parents, students, other artists • belief, value and meaning about artworks from the structural frame 	<p>Students learn to:</p> <ul style="list-style-type: none"> • investigate the field of visual arts and design and approximate some conventions, activities, traditions and customs of the field to make art • reflect on and interpret actions and choices, and document these in their diaries • make images and objects (artworks) that approximate an approach to artistic practice • make artworks using a range of 2D, including drawing, 3D and/or 4D forms, materials and techniques and various investigations of the world • investigate and employ a range of conventions including codes, symbols and signs and consider how communication is embedded in the material and conceptual organisation of artworks and offer a way to develop representations of ideas and interests in the world in the making of art • identify and describe the purpose, audience and context for viewing artworks • discover how artists develop their intentions relative to their artworks, the audience and the world and recognise some of the constraints they work within • recognise how different kinds of artists work individually and collaboratively • adopt the role of an audience member when viewing art in various locations (eg in school, gallery visits and web exhibitions) • identify and seek to explain how artists and audiences can read artworks as images or texts by understanding conventions including codes, symbols and signs and how these are embedded in the material and conceptual organisation of artworks

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>1</p> <ul style="list-style-type: none"> Students are introduced to the concept of a <i>Portrait in Words</i> (a portrait that uses an arrangement of text rather than a ‘conventional’ approach to represent an individual) and a variety of forms of text from different cultures, for example, Asian calligraphy, Islamic text, Russian Cyrillic, Indic text, hieroglyphics. Students collect three examples of different text/fonts used in the media and record a simple analysis in their Visual Arts diaries. In their Visual Arts diaries students collect and record information that explores their personal world, their selves, interests, personalities, physical characteristics and their relationships to society and others. <p>2</p> <ul style="list-style-type: none"> Teacher introduces a range of painting techniques and procedures including the use of mediums, tools and equipment. Students familiarise themselves with the formal and aesthetic potential of various conventions of mark and surface making. This could include flat colour, scumbling, glazing, washes, stippling, sgraffito, broken colour, impasto, and use of sponges, palette knives and rollers. Introduction to the conventions of colour chemistry and colour as a symbolic language. This could include mixing secondary and tertiary colours, tints and shades as well as cultural and emotional associations of colours. 	<p>3</p> <ul style="list-style-type: none"> Students are introduced to the frames as a way of making and interpreting artworks. Students are introduced to the structural frame and some aspects of the conceptual framework through an investigation of a range of artists who utilise text in their works: Barbara Kruger, Rosalie Gascoigne, Paul Boston, Robert MacPherson, Colin McCahon. Introduction to the different roles, functions and activities of these artists in creating artworks, and the contexts in which audiences view these artworks as well as the experience they bring to the viewing. How text functions in artworks; artists’ intentions, audience expectations and response. Students are introduced to structural responses and the interpretation of meaning in artworks. (Coloured images, text and worksheet) Class discussion and recording in Visual Arts diary.
<p>Evidence of learning</p> <p>2 Completed painting technique samples demonstrate students’ knowledge and understanding of processes of applying paint to create a variety of surface effects. Colour mixing samples demonstrate students’ ability to identify, differentiate, combine and create a range of colours.</p> <p>3 Oral and written responses and discussion demonstrate students’ initial understanding of the frames and conceptual framework relationships between the artist and audience.</p>	
<p>Feedback</p> <p>1 and 2 Teacher observation and oral feedback and observation of examples in student Visual Arts diary.</p> <p>3 Oral feedback during discussion and observation of notes in Visual Arts diary.</p> <p>5 Observation of alphabet exercises in Visual Arts diary.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>4</p> <ul style="list-style-type: none"> Students explore the artmaking practice of Xu Bing focusing on the creation of aesthetic and symbolic meaning in his calligraphic works and his <i>New English Calligraphy</i> classroom installation 1994–96. Students write their name using his alphabet, ink and brushes. Students seek and record responses from an audience (outside school) asking them to read and interpret their work. The relationships of these responses to the artist’s intentions are discussed in class. <p>6</p> <ul style="list-style-type: none"> Students write a 100-word statement about themselves. They identify significant adjectives and verbs that will form the basis of their <i>Portrait in Words</i>. Students then experiment with how the manipulation of colour, surface, scale and proportion can be used to emphasise the communication of symbolic meaning in these words. Reasons for choices are recorded in the Visual Arts diary, for example, bright colours representing a happy personality. <p>7</p> <ul style="list-style-type: none"> Students design and make an initial portrait in words. They use text and may combine a range of procedures and techniques to build a composition that informs an audience about themselves; for example, students may represent particular achievements they are proud of (sporting or musical skills) as the largest text block in the work. Students represent themselves by using composition as a visual language that can enhance or elaborate the verbal language of their words, for example, focusing on one or more words and repeating these, constructing a sentence, working in a large or small scale, overlapping text, organising text in a pattern or utilising a random placement. (Paint, ink, collage materials, mediums, brushes) 	<p>5</p> <ul style="list-style-type: none"> Students investigate the significance of text in Xu Bing’s practice using a range of written materials including the artist’s statement and commentary from the 2000 Biennale Sydney. Emphasis is placed upon letters and characters as signs that represent the world through arrangement in languages. The direct involvement of the audience in reading and trialling Xu Bing’s <i>New English Calligraphy</i> is discussed. (Coloured images, worksheet including literacy exercises) <p>8</p> <p>Assignment</p> <ul style="list-style-type: none"> Students are guided through a structural frame investigation of conceptual framework relations by a series of questions. They use these questions to analyse an artwork in which the artist uses text to represent experiences, ideas or perceptions of and about the world. <ul style="list-style-type: none"> Describe the visual qualities of the artwork: colour, tone, line, shape, texture, composition, pattern, space, size and proportion. Which of these stand out or are emphasised? What materials and processes has the artist used? What signs (clues, evidence) and symbols (images, representations) has the artist used to communicate their ideas, perceptions or experiences of the world? What is the meaning of the work? In what ways could an audience read or understand the use of text in the artwork? Students are presented with a range of artists to select from including Colin McCahon, Robert McPherson, David Carson, Jenny Holzer, Sherin Neishat. (Reference sheet on the structural frame, Assignment, with reference sheet regarding source material location)
<p>Evidence of learning</p> <p>4 <i>Shu-fa</i> (the art of text) examples in Visual Arts diary demonstrate students’ understanding of the application of Xu Bing’s <i>New English Calligraphy</i>.</p> <p>5 Oral discussion and note taking indicate students’ understanding of the artmaking practice of Xu Bing.</p> <p>7 Students’ artwork demonstrates how meaning and ideas can be communicated through students’ understanding of the symbolic nature of colour, composition, scale and text.</p> <p>8 Responses to set questions reveal the level of student understanding and knowledge of the structural frame and aspects of the conceptual framework and their ability to interpret examples.</p>	
<p>Feedback</p> <p>4 Oral feedback during alphabet exercises in Visual Arts diary.</p> <p>6, 7 Teacher observation and oral feedback during discussion and experiments with artmaking.</p> <p>8 Written feedback from teacher.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>9</p> <ul style="list-style-type: none"> Students now cut and/or tear up their work and reconstruct it by rearranging the torn/cut pieces in different ways to represent more complex aspects of themselves as individuals. Physical rearrangement and manipulation of the image is used to represent insights into the self as subject matter. For example, a grid pattern may represent a student's neatness. All parts of the work must be used, with no new pieces added. (Completed first stage portrait in words, glue, scissors and paper) <p>11</p> <ul style="list-style-type: none"> Students create a work on canvas or board, isolating and enlarging a section of this work, and employ their knowledge of painting techniques and conventions of composition and colour to create a resolved symbolic representation of themselves. The increasingly personal nature of their symbols should be balanced by the communicative power of composition and colour. (Canvas board/fresco board/ heavy paper, paint, mediums and implements for paint application) 	<p>10</p> <ul style="list-style-type: none"> Students interpret the <i>Portrait in Words</i> of other class members. They aim to decode the signs and symbols used in their fellow students' work and list their findings in their Visual Arts diary. They then compare their interpretations of the codes with the author's and account for differences. They record their findings and evaluation of the work in their Visual Arts diary and complete a peer assessment sheet.
<p>Evidence of learning</p> <p>9 Artworks demonstrate student understanding of the symbolic effect of the reorganisation of colour, text, shape, composition etc.</p> <p>10 Oral and written responses demonstrate the level of understanding of images and symbols encoded in other students' works. Written responses and discussion demonstrate students' ability to explain and justify their ideas and choices.</p> <p>11 Resolved painting demonstrates student understanding of composition in their ability to isolate and identify significant aspects of a work. The paint quality and use of clear colours demonstrate students' level of understanding of paint application techniques and colour mixing.</p>	
<p>Feedback</p> <p>9 Written feedback from teacher and self-reflection sheet.</p> <p>10 Teacher observation of peer discussion and feedback in decoding artworks.</p> <p>11 Oral feedback from teacher.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

5.1.1 Sample assessment for learning activity: Portrait in Words – Collage Work

Context

Students in Year 7 have explored how artists use signs, symbols and text to communicate meaning in artworks. Through an investigation of painting procedures and techniques, and experiments with text, students have developed a range of personal symbols and codes to represent themselves – their personalities, physical characteristics and interests. The purpose of this activity is for students to represent a portrait of themselves, developing a visual language by rearranging and reconstructing their personal signs and symbols to reveal more about themselves and their individual traits. Students then use this work to develop a painting focusing on composition, colour and paint techniques.

Outcomes

A student:

- 4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks
- 4.2 explores the function of and relationships between the artist – artwork – world – audience
- 4.3 makes artworks that involve some understanding of the frames
- 4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts
- 4.5 investigates ways to develop meaning in their artworks
- 4.6 selects different materials and techniques to make artworks.

Description of activity

Students make a ‘non-traditional’ portrait of themselves by tearing or cutting up their personal signs and symbols and rearranging and reconstructing these pieces onto a new background. Students consider how the organisation of composition, shape, colour and scale can communicate aspects of their personality to an audience. Students link aspects of their personality to particular visual qualities in the work and keep a record of these for later critical analysis and peer assessment. The suggested duration of this assessment for learning activity is 2–3 lessons (80 minutes each).

Criteria for assessing learning

(These criteria would normally be communicated to students with the task or activity.)

Students will be assessed on their:

- investigation of different material techniques and procedures to develop a portrait in words employing painting and collage techniques through the:
 - use of a range of painting techniques such as wash, impasto, resist, sgraffito
 - manipulation of text, shapes, colours and textures in a unified composition
- understanding of how the structural frame can be used to develop and arrange visual codes to communicate meaning through the:
 - use of text, colour, shape, texture, scale, juxtaposition as symbols and visual codes
 - arrangement of a composition which communicates personality traits and interests
- investigation of the conceptual framework to represent and communicate ideas about yourself to an audience through the:
 - consideration of different symbols such as letters, numbers and words and how they may be interpreted by an audience
 - experimentation with visual qualities such as composition, colour, scale and texture and how they communicate and represent ideas.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	<ul style="list-style-type: none">investigates different collage and painting techniques and confidently manipulates and arranges text, colours, shapes, textures, into a unified compositiondemonstrates a good understanding of how the structural frame can be used to develop text, colour, shape, texture, scale and juxtaposition as symbols and visual codes to communicate personality traits and interestsconsiders how audiences interpret symbols and experiments with visual qualities, letters, numbers and words to communicate and represent complex ideas
Satisfactory	<ul style="list-style-type: none">investigates a range of collage and painting techniques and manipulates and arranges text, colours, shapes, textures, into a composition with some unified areasdemonstrates an understanding of the structural frame and develops text, colour, shape, texture, scale and juxtaposition as symbols and visual codes to communicate some personality traits and interestsconsiders how audiences interpret symbols and experiments with some visual qualities, letters, numbers and words to communicate and represent ideas
Progressing	<ul style="list-style-type: none">investigates some collage and painting techniques and manipulates and arranges text, colours, shapes, textures, into a compositiondemonstrates some understanding of the structural frame in using text, colour, shape, texture, scale and juxtaposition as symbols and visual codes to communicate a personality trait and interestconsiders that audiences can interpret symbols, and experiments with a limited range of visual qualities, letters, numbers and words to communicate and represent simple ideas.

Feedback

The teacher provides informal oral feedback to students in the planning phase of the activity and at the completion of the collage work. Written feedback is also provided through the peer assessment sheet. This oral and written feedback will assist students to refine their works for their painting.

Future directions

As a result of this activity students have developed an understanding about how artists can communicate through signs and symbols. They have investigated the structural frame to develop a visual language to represent ideas and interests about themselves to an audience. This learning can be further developed through group work where students decode artworks by other students and record their interpretation of the students' personality traits and interests. Students can compare others interpretations with their intentions and record these in their Visual Arts diary. Skills developed early in the unit can be used to enlarge and paint a section of the portrait in words using a variety of material techniques and procedures focusing on composition, colour and paint techniques.

5.2 Stage 4 Sample Unit of Work: History Revisited

Year: 8

Duration: This unit is intended to be taught over one 10-week term, with approximately 80 minutes of teaching time per week.

Unit description

In this unit content is explored through an investigation of artmaking practice, the postmodern frame and the conceptual framework, and artists' relationships to their world and audiences. This unit focuses on contemporary artists' practice in appropriating works from the past to create new artworks using digital and photographic forms. Students develop skills in using information and communication technologies (ICT) and make artworks using photomontage and appropriation practices, focusing on the postmodern frame. They explore aspects of the conceptual framework to understand how artists investigate and respond to their world and the role of the audience in creating meaning in artworks.

Note about this sample unit

This unit as presented is more suitable for Year 8 students as it assumes some knowledge and experience of other frames. Teachers may select and sequence the activities to make this unit more appropriate to student needs and experiences.

This unit involves students in a range of artmaking activities and exposes them to a diversity of artworks from historical and contemporary contexts from Australia, Europe and Asia. The unit represents a deeper experience of the practice of art history and its applications in contemporary artmaking practices for students at a Year 8 level, or a first exposure for students at a Year 7 level. To cater for a range of needs and student experiences, approaches to the conceptual intent of the recontextualisations of artworks from the past can range from simple personalisations of the image, or humour through incongruous juxtapositions, to more complex and ironic interventions into the social and cultural meaning of images.

There is a focus on developing students' skills in using computer software to digitally manipulate images and suggest new meanings. Depending on the experience of students, teachers will select the most appropriate ICT applications.

In critical and historical studies learning focuses on developing students' knowledge and understanding of contemporary art practices with particular reference to the postmodern frame, and their skills in developing written texts in a variety of forms. A less experienced student or class can concentrate on the postmodern frame as a way of understanding contemporary art which uses appropriation. A more experienced student or class can begin to understand notions of irony and more complex implications of appropriation.

Outcomes	Specific content focus for this unit	
<p>A student:</p> <p>4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks</p> <p>4.2 explores the function of and relationships between the artist – artwork – world – audience</p> <p>4.3 makes artworks that involve some understanding of the frames</p> <p>4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts</p> <p>4.5 investigates ways to develop meaning in their artworks</p> <p>4.6 selects different materials and techniques to make artworks</p> <p>4.7 explores aspects of practice in critical and historical interpretations of art</p> <p>4.8 explores the function of and relationships between artist – artwork – world – audience</p> <p>4.9 begins to acknowledge that art can be interpreted from different points of view</p> <p>4.10 recognises that art criticism and art history construct meanings</p>	<p>Students learn about:</p> <ul style="list-style-type: none"> • the field of visual arts and design as comprising conventions, activities, traditions and customs shaped by different values and beliefs • the world as the source of ideas and concepts to make art • how artists develop their intentions • belief, value and meaning in artmaking in the postmodern frame • artistic practices, conventions and the networks of procedures that inform the approaches to artmaking of different artists or group of artists • various artists, with a focus on what they do, where they work, how and why they work and how they develop their intentions • how the world can be interpreted in art and the ways in which ideas are represented • different kinds of artworks in 2D, 3D and 4D forms including their symbolic, representational, physical and material properties • belief, value and meaning about artworks from the postmodern frame 	<p>Students learn to:</p> <ul style="list-style-type: none"> • investigate the field of visual arts and design and approximate some conventions, activities, traditions and customs of the field to make art • use their diaries to research and investigate the world, for example, memory, fantasy, people, places and spaces, other living things, objects, culture, social and national identity, relationships, gender, politics, religion, celebrations, events, the environment, theories, issues about art • develop artistic intentions arising from relationships between artist – artwork – world – audience • modify, interpret or appropriate images from a variety of sources in the development of representations of ideas and interests in the world in the making of art and seek to question concepts about art as precious, unique and singular • explore and seek to explain the artistic practices of selected artists/groups of artists identifying conventions and procedures • use a range of reading strategies to evaluate critical interpretations of art • investigate the works of selected artists as an aspect of their artmaking practice • investigate the role and work of selected artists including groups of artists in different times and places • recognise how artists interpret the world in the making of artworks and how they seek to represent these concepts through a range of styles and approaches • investigate the expressive and stylistic possibilities of different media and techniques used by artists and recognise how these aspects contribute to the kinds of artworks they make • identify how artworks may be explained and interpreted as intertextual, including those that make use of time-based and digital technologies, and pose a challenge to more conventional and established conceptions of art as precious, unique and singular

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>2</p> <ul style="list-style-type: none"> An initial lesson in photomontage allows students to play with some of the ideas introduced in their study of postmodernism. They use images cut from magazines and newspapers and pasted into A3 photocopies of iconic artworks from before the twentieth century. They manipulate the original meaning of the artwork and create an interesting juxtaposition between the popular culture of our own world and the world represented by the artwork. A simple understanding of ‘iconic’ is established by the choice of photocopied images. With the students as the audience the images should be well known and ‘important’ in that they stand for and represent values of cultural significance. Students may be asked to identify one or two specific values of the original artwork such as ideas about gender, race, power or social class. Their interventions can then disrupt these values and their intentions are recorded in their Visual Arts diary. The photomontages are completed for homework. <p>3</p> <ul style="list-style-type: none"> Students exhibit their photomontages. The critical conversations about what the students have achieved in their work should involve the active participation of class members through oral and curatorial games. Students may be asked to assume the role of the original artist and comment on their reactions to the fate of their work. The student artist has the right of reply to explain their actions. Students may be asked to physically arrange works to create meaning. This could begin with simple instructions such as highlighting works that talk about women or men, nature or consumer culture. Compositional qualities can be identified by students arranging work through visual similarity and difference. More complex practices can be explored through students being asked to identify connections in the forms of parody or irony present in the works. Students record the insights, differences in readings and uses of their work made by other class members. 	<p>1</p> <ul style="list-style-type: none"> Students are introduced to postmodernism as an art practice. Yasumasu Morimura’s <i>Blinded by the Light</i> (1991) as an appropriation of Breugel’s <i>The Parable of the Blind</i> (1568) is discussed and analysed as an example of creating new meanings through artworks from the past. Using colour prints and photocopies of both artworks students begin by identifying the interventions that have been made to the surface visual presence of Breugel’s image. Focus questions: What points was Breugel making about his world with this artwork? List all the changes Morimura has made to Breugel’s image. What criticisms of contemporary society does the new artwork make? What is significant about the different materials the artists have used? The lesson should establish a simple understanding of irony, with students beginning to assume the role of an audience who can distinguish between the apparent surface meaning of an image and the more complex inferred meanings created by postmodern practice. A brief and simple definition of postmodernism as an art practice is recorded in the Visual Arts diary. Other forms of ironic meaning can be elaborated through further examples, such as Maria Kozic’s <i>Masterpieces (Picasso)</i> (1986) which is discussed to examine postmodern approaches to the art of the past. Students are asked to identify the way in which Kozic has fractured Picasso’s 1937 <i>Portrait of a Lady</i> and they are then encouraged to make connections to the ways in which Picasso has fractured the human image in his painting. Lin Onus’ <i>Michael and I Are Just Slipping Down to the Pub for a Minute</i> (1992) is analysed in a similar way to highlight the notions of parody and combining different cultural references. They record and share the key points of their discussions with the class. Students begin a list of characteristics of postmodern practice and artworks in their Visual Arts diary. They will be reminded to keep adding to this list throughout the unit.
<p>Evidence of learning</p> <p>1 Student responses in class discussion about the issues raised by postmodernism, appropriation and recontextualisation demonstrate the level of understanding. Student understanding of irony can be assessed by ability to distinguish between surface and inferred meaning in class discussion and in response to direct questioning. The list of characteristics of postmodern artworks added by students to the simple definition of postmodernism indicates the degree of their understanding of postmodern practice.</p> <p>2 Photomontage images show an awareness of how historical artwork may be manipulated to create a new meaning, and a sensitivity to the design possibilities of juxtaposed images. Entries in the Visual Arts diary demonstrate student awareness of qualities that create ‘iconic’ meaning and evidence development of student intention.</p> <p>3 Exercises in arranging photomontages indicate student awareness of subject matter, compositional qualities and postmodern concepts such as parody as relationships between artworks and the function of the audience in creating meaning.</p>	
<p>Feedback</p> <p>1 Teacher provides oral feedback during discussion and any necessary modification of ongoing list of characteristics of postmodernism in Visual Arts diary.</p> <p>2 Oral feedback on progress of photomontage.</p> <p>3 Written feedback in Visual Arts diary about completed photomontage.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>5 Postmodern appropriation:</p> <ul style="list-style-type: none"> Students use computer-generated imagery to appropriate an image from art history, with a focus on figurative works and portraiture, and recontextualise it in a manner that conveys an ironic point of view about the values and beliefs of the past and contemporary cultural and social standards and/or the personal world of the student. Reinforcement of student understanding of ‘iconic’ in relation to the audience recognition of the image, the values that the image represents and the rich associations embedded in the image. Students work in the computer room. Permission for the students to use artworks has been sought from the relevant museums/collections to satisfy copyright requirements. A series of guided exercises lead students through the following: Students learn to use digital equipment such as a scanner or digital camera or use the internet to capture images for their artmaking. These must include the artwork they are going to recontextualise and the settings, objects, figures, personal photographs and text they will incorporate in their new artwork. They learn how to save their digital images in an appropriate format such as jpeg, tiff or PDF. Students learn how to open their appropriated image in Corel Draw, Photoshop Elements, Photoshop or Painter as appropriate to the resources available or teacher expertise. They follow a series of activities designed to show them how to use the basic operations of the program to manipulate their image. Procedures such as selecting, cutting, pasting and cropping, resizing, filters, colour correction, scaling, feathering, pixel and resolution size and the introduction of text are addressed. Students choose techniques appropriate to developing their intentions in creating new, contemporary meanings for an artwork from the past. They keep a log of their operations in their Visual Arts diary. They record changes, developments and modifications of their intentions that occur in response to their experience of a digital practice. Peer assistance is encouraged as a way of enhancing student practice. Student work is to be saved in a designated folder within common access Visual Arts folder on desktop. Students submit a printed copy of their final image. 	<p>4</p> <ul style="list-style-type: none"> To consolidate students’ understanding of postmodernism, they work in groups to identify postmodern practices evident in selected examples of Cindy Sherman’s <i>History Portraits</i> and Morimura’s ironic depictions of film stars. Ideas are shared and students add to their list of postmodern characteristics. <p>6 Appropriation – Recontextualising the past:</p> <ul style="list-style-type: none"> Anne Zahalka’s <i>The Bathers</i> (1989) as an appropriation of Charles Meere’s <i>Australian Beach Pattern</i> (1940) is used as the focus of an exercise that develops student understanding of postmodernism into a more defined understanding of the postmodern frame in relation to their experience of other frames identified in the course. Students work in pairs with colour images of both artworks as well as black and white photocopies. They discuss similarities and differences between the works, recording these on the photocopies. They discuss what Zahalka is saying to the audience through her appropriation. The teacher records, refines and organises the students’ insights in identifying ways in which the postmodern and the other frames have been used to create meanings about <i>The Bathers</i>. The students are instructed to use the postmodern and cultural frames to create a visual representation of meaning in the image. They cut out shapes from the image in two different colours and write sentences about the meaning of the image. Each colour should represent one of the two frames chosen and the sentences written on or around it should represent an insight or analysis characteristic of that frame. Students assemble a colour map of the image and use it to write a critical account of the artwork <i>The Bathers</i> in which the term postmodernism is explained in the context of Zahalka’s artmaking practice. Students scan the colour map and are taught to save and import it into a Word document with their critical account of Zahalka’s practice. The assignment is submitted digitally for assessment by saving it to the designated common access folder.
<p>Evidence of learning</p> <p>4 Notes recorded in Visual Arts dairy about Sherman and Morimura demonstrate students’ ability to apply knowledge about postmodernism to unfamiliar examples.</p> <p>5 Digital manipulations demonstrate a purposeful and intentional appropriation based on the recognition of the iconic status of the chosen artwork and a witty connection made to contemporary/personal issues. Digital manipulations demonstrate an understanding and utilisation of ICT applications.</p> <p>6 Oral responses, class discussions and recorded responses to works by Zahalka and Meere indicate a development of student ability to apply more complex understandings in new contexts. Colour maps of Zahalka’s <i>The Bathers</i> indicate student understanding of frames. Written account of Zahalka’s practice indicates student ability to construct art-critical texts based on knowledge and application of the postmodern frame.</p>	
<p>Feedback</p> <p>4 Oral feedback and questioning of groups engaged in Sherman and Morimura discussion.</p> <p>5 Oral feedback during guided activities using digital applications. Written feedback in Visual Arts diary about experiments with artmaking and digital images produced.</p> <p>6 Oral feedback during Zahalka/Meere discussion. Questioning to clarify meaning and recording of student insights. Written feedback on writing task and colour map task.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>8</p> <ul style="list-style-type: none"> Students are issued the challenge of extending their final image so that it can be experienced by a wider audience and in different ways. They brainstorm ideas in their Visual Arts diary and outline a practice best suited to their intentions and abilities for homework. Students present their ideas to the teacher in short classroom conferences before proceeding. Ideas can range from simple computer-generated transfers ironed onto T-shirts, reductions of the image made into badges or with additions into brooches. The image can be modified and used in a series of cards using simple software. More complex adaptations can be made as personal websites or short animations if student and teacher expertise/resources permit. 	<p>7</p> <ul style="list-style-type: none"> Student understanding of a postmodern audience is deepened. Using video, colour and black and white photocopies, the examples of Keith Haring and Barbara Kruger introduce a new notion of the relationship between the audience and the artwork. Murals, billboards, blimps, bus shelters, LED electronic display boards and other urban spaces as sites for artworks provide stimulus for a discussion of a more democratic relationship between the audience and the artwork. The examples of shopping bags, caps, mugs, puzzles and cards introduce audience ‘ownership’ of the artist’s ideas and images. Students complete a worksheet assessing their understanding and attitude to these issues.
<p>Evidence of learning</p> <p>7 Oral discussion and completed worksheets demonstrate student understanding of postmodern notions of audience.</p> <p>8 Extensions to digital image show evidence of student understanding of postmodern relationships between artist, world and audience and demonstrate student ability to extend an initial artwork in creative ways and a sensitivity to modifications appropriate to different formats.</p>	
<p>Feedback</p> <p>7 Oral feedback during Haring and Kruger discussion. Written feedback on worksheets.</p> <p>8 Individual oral feedback on extension proposal. Written feedback on digital image extension.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

5.2.1 Sample assessment for learning activity: History Revisited – Critical and Historical Studies – Postmodern Practices

Context

In artmaking students have explored the postmodern frame and how artists investigate and respond to their world through digital – temporal and still – artworks. Through a study of contemporary photographic and digital artists, and photomontage and appropriation practices, students have developed an understanding of why and how artists use past artworks to make new artworks and visual hybrids. The purpose of this activity is for students to demonstrate their understanding of how appropriation is used by contemporary artists to communicate ideas about their world to an audience.

Outcomes

A student:

- 4.7 explores aspects of practice in critical and historical interpretations of art
- 4.8 explores the function of and relationships between artist – artwork – world – audience
- 4.9 begins to acknowledge that art can be interpreted from different points of view
- 4.10 recognises that art criticism and art history construct meanings.

Description of activity

The teacher leads a class discussion about artworks by Anne Zahalka and Charles Meere exploring aspects of the conceptual framework, and records key points for class reference. Using the postmodern frame students write an explanation of Zahalka’s practice and her use of appropriation to create a new meaning and represent her ideas about society. Students also use the cultural frame to comment on the role of women and how this role is represented in the artwork *The Bathers* (1989). In this assessment activity the teacher will provide oral feedback during class discussion and written feedback for the completed task. The suggested duration of this assessment for learning activity is one lesson (80 minutes).

Criteria for assessing learning

(These criteria would normally be communicated to students with the task or activity.)

Students will be assessed on their:

- understanding of how the frames and aspects of the conceptual framework can be used to write a response to Anne Zahalka’s *The Bathers* (1989), which explains aspects of her artmaking practice through the:
 - use of the postmodern frame to explain how Zahalka has appropriated Charles Meeres’ *Australian Beach Pattern* (1940) and changed its original meaning
 - use of the cultural frame to explain how Zahalka’s artwork is a product of its time and place
 - explanation of some relationships between artist, artwork, world and audience
- understanding of the language of art criticism and art history in constructing a well-sequenced response through:
 - using descriptive language such as appropriate adjectives
 - using art terminology correctly and appropriately
 - explaining the time and place in which the artworks have been made and how this has affected their appearance and meaning
 - writing in paragraphs and sequencing a response in a logical way.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	<ul style="list-style-type: none">demonstrates a good understanding of the postmodern and cultural frames in explaining Zahalka's practice and some relationships between the artist, artwork, world and audiencedemonstrates a good understanding of how artworks can be seen as a product of the time and place in which they are madeapplies a good understanding of the language of art criticism and art history to construct a well-sequenced response using appropriate art terminology
Satisfactory	<ul style="list-style-type: none">demonstrates an understanding of the postmodern and cultural frames in explaining Zahalka's practice and some relationships between the artist, artwork, world and audiencedemonstrates an understanding of how artworks can be seen as a product of the time and place in which they are madeapplies some understanding of the language of art criticism and art history to construct a response using some art terminology
Progressing	<ul style="list-style-type: none">demonstrates some understanding of the postmodern and cultural frames in a limited explanation of Zahalka's practice and some relationships between the artist, artwork, world and audiencedemonstrates some understanding of how artworks can be seen as a product of the time and place in which they are madeapplies a limited understanding of the language of art criticism and art history to construct a response using basic art terminology.

Feedback

Students will be given both oral and written feedback from the teacher. Comments will inform them about such things as:

- the use of the specified frames (postmodern and cultural) and how they have been able to apply them to a discussion of aspects of the artwork. In particular, their understanding of the postmodern frame and how it is evident in Zahalka's work will be a focus for discussion
- explicit references to the agencies of the conceptual framework and how the artist has represented aspects of her world for audiences
- an understanding of aspects of Zahalka's artmaking practice, such as her medium of photography, her choices of costumes and backdrop, and her decision to appropriate an early iconic Australian painting
- sentence and paragraph construction, use of appropriate language and correct terminology, as well as spelling.

Future directions

Further opportunities for the discussion, analysis and interpretation of postmodern artworks can be provided so that students develop a deeper understanding of this contemporary art practice. A comparison and analysis of other works by Zahalka and by artists such as Morimura and Gordon Bennett will develop students' understanding of postmodern practices and art terms such as appropriation, irony, recontextualisation. Writing tasks in the form of a gallery catalogue, a letter to an artist or an article for publication will develop confidence in art writing and structuring and sequencing ideas.

5.3 Stage 5 Sample Unit of Work: City as Utopia: City in Decline

Year: 10

Duration: This unit is intended to be taught over one 10-week term, with approximately two 80-minute lessons per week.

Unit description

In this unit students investigate practice in artmaking, critical and historical studies, the structural and cultural frames, and artist – artwork – world – audience relationships in the conceptual framework.

This unit focuses on an investigation of the city as a metaphor for utopia and decline. Students make artworks, over time, across a number of forms such as drawing, photography and sculpture to develop meanings and communicate ideas and interests about the city. These artworks may be used to build a body of work related to the investigation and representation of a point of view about the city.

In critical and historical studies students investigate the practice of artists – sculptors, painters, architects – critics and historians and the conventions, strategies and procedures of artists in representing a point of view about the city, through the structural and cultural frames. They explain and interpret the ways in which different points of view and relationships between the artist, artwork, world and audience are represented in artworks and in critical and historical accounts of art.

Note about this sample unit

The duration of this unit can be extended to one semester. Teachers can consider further explorations of concepts relating to the city in critical and historical studies. They can also consider extending investigations of the practices of drawing, photography, sculpture, including installation or site-specific works, printmaking and painting to broaden and deepen students' understanding of making artworks and representing a point of view.

For teachers and students working in areas without a large urban space in close proximity, this unit can be adapted to the concept of Pastoral Utopia: Pastoral Decline.

As a unit in Year 9 teaching and learning activities may focus on the structural frame with an emphasis on representing city decline and decay metaphorically, rather than literally, through the use of recycled found objects and materials, surface qualities and 3D forms.

A Year 10 class may focus on modernist and postmodernist representations of the city in a range of forms and their cultural significance in relation to the decisions, choices and procedures made by artists, and the point of view represented in their practice.

Outcomes	Specific content focus for this unit	
<p>A student:</p> <p>5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks</p> <p>5.2 makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience</p> <p>5.3 makes artworks informed by an understanding of how the frames affect meaning</p> <p>5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts</p> <p>5.5 makes informed choices to develop and extend concepts and different meanings in their artworks</p> <p>5.6 demonstrates developing technical accomplishment and refinement in making artworks</p> <p>5.7 applies their understanding of aspects of practice to critical and historical interpretations of art</p>	<p>Students learn about:</p> <ul style="list-style-type: none"> • the field of visual arts and design as comprising conventions, activities, traditions and customs shaped by values and beliefs about the individual, social structures, the artworld and power <p>• the pleasure and enjoyment in making artworks</p> <ul style="list-style-type: none"> • artists who make works shaped by subjective, structural, cultural and postmodern values and beliefs • artworks using an extended range of materials and techniques and various investigations of the world <ul style="list-style-type: none"> • the world as the source of ideas and concepts to make art <ul style="list-style-type: none"> • belief, value and meaning in artmaking in the cultural frame • concepts of art as the aesthetic building and defining of social identity <ul style="list-style-type: none"> • belief, value and meaning in artmaking in the structural frame • concepts of art as a system of symbolic communication through which particular forms of aesthetic information are transmitted 	<p>Students learn to:</p> <ul style="list-style-type: none"> • investigate and apply selected conventions, activities, traditions and customs of the field of visual arts and design to make art where meaning is shaped by values and beliefs about the individual, social structures, the artworld and power <ul style="list-style-type: none"> • build their research, approaches to experimentation, procedures, skills and strategies and develop judgement in the practical action of using diaries and making of artworks • develop subjective, structural, cultural and postmodern approaches to making artworks • make artworks that build a body of work using an extended range of materials and techniques and various investigations of the world • develop research and investigative skills using their diary • further focus on how cultural and community identity and social perspectives contribute to the development of ideas and making of art • focus on issues of significance to their school and culture to generate ideas for artmaking and the conceptual interest of works, for example, peer pressure, gender, politics, global warming, human rights, genetic engineering, the environment • consider the social context for their developing practice and relations between peers, teachers, the school, community, galleries and artworld • employ a range of conventions including codes, symbols and signs • consider how communication is embedded in the material and conceptual organisation of their own artworks, for example, choice of paint and placement of an image relative to others in the composition • use a range of styles that make use of the conventions of the field

Outcomes	Specific content focus for this unit	
5.8 uses their understanding of the function of and relationship between artist – artwork – world – audience in critical and historical interpretations of art	<p>Students learn about:</p> <ul style="list-style-type: none"> • how practice in the visual arts in different times and places is conditioned by a range of interests, including the artworld, artworks and exhibitions, galleries and museums, the art market, theories • ways of organising information, ideas and arguments 	<p>Students learn to:</p> <ul style="list-style-type: none"> • investigate a range of practices in the visual arts in different times and places • discuss and write about their understandings of different aspects of practice
5.9 demonstrates how the frames provide different interpretations of art	<ul style="list-style-type: none"> • how the frames offer alternative ways to think about the purposes of practice including those of the artist, critic and historian 	<ul style="list-style-type: none"> • consider how practices can be interpreted from different points of view
5.10 demonstrates how art criticism and art history construct meanings	<ul style="list-style-type: none"> • how the world can be interpreted in art and the ways in which ideas are represented 	<ul style="list-style-type: none"> • explain how artists interpret the world in making artworks and how they seek to represent concepts through a range of styles and approaches
	<ul style="list-style-type: none"> • how the frames offer alternative ways to think about relationships between the artist – artwork – world – audience 	<ul style="list-style-type: none"> • interpret and explain relationships between artists – artworks – the world – audiences
	<ul style="list-style-type: none"> • belief, value and meaning from the cultural frame • concepts of art as the aesthetic building and defining of social identity 	<ul style="list-style-type: none"> • identify and seek to explain how artists and audiences use cultural and community identities and social perspectives in making and responding to art • explain how critical and historical accounts provide a way to understand social conditions, perspectives and the social construction of meaning • consider how critical and historical accounts provide a way to understand how art can represent issues related to class, gender, ethnicity, politics, science, globalisation, technology, economics and the environment • identify and account for cultural orientations to art
	<ul style="list-style-type: none"> • belief, value and meaning from the structural frame • concepts of art as a system of symbolic communication through which particular forms of aesthetic information are transmitted 	<ul style="list-style-type: none"> • identify and seek to explain how artists and audiences can read artworks as images or texts by understanding conventions including codes, symbols and signs and how these are embedded in the material and conceptual organisation of artworks • explain how critical and historical accounts provide a way to understand art as a system of symbolic communication through which particular forms of aesthetic information are transmitted • identify and account for structural orientations to art

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>1</p> <ul style="list-style-type: none"> The unit may begin with an excursion where students gather photographic resources based on the city as an aspect of the world. For example, students could visit an old industrial site, complete a city walk, take photographs and develop drawings exploring the different structures, spaces, surface qualities and viewpoints. Students may collect materials from the site to be used in artworks or included in the Visual Arts diary as documentation of the visit. Through the aspects of the world that the students choose to investigate and record they establish a relationship with the world. <p>4</p> <ul style="list-style-type: none"> Students make an initial selection and adaptation of their visual material choosing a photographic practice appropriate to their interests, intentions and abilities. They present a portfolio of photographs enlarged in the darkroom or cropped and enlarged using a good quality colour and/or black and white photocopier or scanned and reproduced digitally. Students are encouraged to begin the process of editing the images to emphasise compositional qualities and communicate a point of view about the city as utopia and in decline. 	<p>2</p> <ul style="list-style-type: none"> The teacher presents examples of different interpretations of the city as utopia and the city in decline. The teacher may present a brief overview of the cultural, economic and political significance of the city to the society in which the artworks were produced and ask the students to identify social meaning within the works. With later examples the students may be asked to speculate about the cultural attitudes to the city represented within the artworks. Examples may include Raphael’s <i>School of Athens</i>, a Renaissance example of the city as utopia; Nicki de St Phalle’s (French Pop artist) <i>New York Alp</i>, a modernist example of the city in decline. Other examples include Leger’s <i>The City</i>; Boccioni’s <i>The City Rises</i>; Mondrian’s <i>Broadway Boogie Woogie</i>. Other examples may include Jeffrey Smart’s <i>Sunday Morning 2</i> and Rosalie Gascoigne’s <i>White City</i> as representations of the city in decline and as utopia. The teacher should alert the students to those elements of composition and representation that can be read as symbolic indicators of meaning. Examples of this include order, symmetry, the arc, the grid, directional movement, asymmetry, decentring, chaotic accumulation, as well as viewpoint and effects of scale. <p>3</p> <ul style="list-style-type: none"> Students write an introduction (400 words) to an upcoming exhibition based on the Modern City using the examples discussed. The exhibition must present a point of view that engages the audience in an experience of the cultural significance of representations of the city in artworks.
<p>Evidence of learning</p> <p>2 Classroom discussion and oral responses demonstrate students’ understanding of how different ideas about the city have been represented throughout art history.</p> <p>3 Written response demonstrates student understanding of the cultural frame and the practice of critical writing.</p> <p>4 Portfolio of photographs demonstrates students’ understanding about how the qualities of aspects of the city can be communicated through selected images and the structural frame.</p>	
<p>Feedback</p> <p>2 Oral feedback from teacher during discussion.</p> <p>3 Written feedback from teacher.</p> <p>4 Oral feedback, written feedback in Visual Arts diary and teacher observation.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>6</p> <ul style="list-style-type: none"> Students use photographs, drawings and other materials collected and experiment with drawing media to produce a range of drawn works that communicate literally (through reference to the photographs) and symbolically (through material as metaphor) aspects of the city. Students begin to develop a point of view about the city as utopia and about city in decline through the views/source material they choose and the mark and surface qualities of the materials they use and combine. <p>7</p> <ul style="list-style-type: none"> Students use these initial experiments with media and subject matter to develop a series of large pastel drawings as their representations of city as utopia. They may use cropped sections of their designs chosen using a viewfinder. Students refine their artistic intentions by emphasising design, composition, colour and application of materials as aesthetic signs that communicate qualities associated with notions of the city as utopia. Students could focus on movement, dynamism and diagonal direction as metaphors for utopia as optimistic progress and vitality. They may choose to explore horizontal expanse, horizon, symmetry and harmonic colour as metaphors for utopia and order and balance. Students select the best two drawings for presentation and exhibition. 	<p>5</p> <ul style="list-style-type: none"> Discussion of the Modern Utopian City. Teacher presents images and information about Mies Van der Rohe, the Bauhaus, The International School and Planned Cities such as Canberra and Brazilia. Students record key points about these architects and their relationship with particular cities and sites. Students are encouraged to discuss the functions of architects and town planners within the context of civic society and the relationships that the public form, or have imposed upon them, as ‘audiences’ of public spaces. Students build an account of the practice of various architects from a range of critical and historical writing, explaining and evaluating their intentions. <p>8</p> <ul style="list-style-type: none"> Teacher presentation of examples of conventions of sculptural practice with a focus on modern and postmodern sculptural practices and Aboriginal totemic sculptures. These can include the use of non-traditional and recycled materials and found objects and construction techniques. Specific artists may include Robert Klippel, Duchamp, Nevelson, Tatlin, Schwitters.
<p>Evidence of learning</p> <p>5 Visual Arts diary entries demonstrate an understanding of the function, conventions and procedures of architects and their relationships to public spaces.</p> <p>6 Experiments, drawings and photographs demonstrate an understanding of the symbolic use of materials and subject matter to represent aspects of the world.</p> <p>7 Completed drawings demonstrate student understanding of drawing, mark making and compositional devices as a metaphor for ideas about the city.</p> <p>8 Oral responses and class discussion demonstrate students’ understanding of sculpture in the round, the use of found objects and construction techniques.</p>	
<p>Feedback</p> <p>5 Teacher provides oral feedback during discussion and writing activity.</p> <p>6 Teacher observation and oral feedback.</p> <p>7 Written feedback about drawings selected to represent a point of view about the city.</p> <p>8 Teacher provides oral feedback during discussion of sculptures and sculptors.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

Teaching, learning and assessment activities	
Artmaking	Critical and Historical Studies
<p>9</p> <ul style="list-style-type: none"> Students are instructed to begin collecting materials for their sculpture. These may be found objects associated with metropolitan culture or scavenged materials with associations to city/industrial surfaces. In their Visual Arts diary they plan and design a freestanding sculpture, in response to their investigation of the city, incorporating found objects and a variety of construction techniques. They select and consider various materials as symbols to communicate aspects of urban decay and decline in the city. Students annotate their design and document their choices and decisions in their Visual Arts diary. <p>11</p> <ul style="list-style-type: none"> Students make a totemic assemblage sculpture communicating their representation of the city in decline, using found objects and recycled materials. They reference modern and contemporary non-traditional sculpture as well as Indigenous totems to develop their works. Students use a range of construction techniques including gluing, binding and nails in response to the needs of their sculpture. The works exploit three-dimensional qualities of form as well as surface and associative qualities of materials as metaphor for decline. Students may choose to explore qualities such as dissolution, fragmentation, asymmetry and patination. Bodies of work are exhibited, curated by the students to represent their practice, intentions and points of view about the city. 	<p>10</p> <ul style="list-style-type: none"> Individual research assignment and oral presentation based on a sculptor whose practice is of interest to or has influenced the student’s artmaking. Each student gives a five-minute presentation and one-page handout to the class, presenting views from critics and/or historians about the sculptor from their research into art writing. Students must emphasise those aspects of the material practice of the artist that have influenced their own choice of materials and construction techniques and explain the relationships between the artist, the artwork and the world. Focus questions could include: <ul style="list-style-type: none"> How does the artist make their artworks (influences, media and techniques, significant examples)? How has the artist represented interests or a particular view of the world in a significant example of the artist’s work? What materials and processes has the artist used to communicate meaning? How do found materials exist as parts of the world and as representations of the world? What meanings are communicated to an audience? How do other audiences (critics, historians, journalists) view the artist’s work?
<p>Evidence of learning</p> <p>9 Visual Arts diary entries demonstrate an understanding of planning, design and the conventions of sculptural practice. Experiments with techniques and combinations of materials demonstrate students’ skills in construction and assemblage techniques and the selection of appropriate materials. Statement in Visual Arts diary reflects student’s understanding of the symbolic use of materials to represent aspects of their world.</p> <p>10 Oral presentation demonstrates students’ ability to interpret an artist’s practice through the conceptual framework and structural frame. Students demonstrate an understanding and knowledge of critical and historical writing as a means of informing an audience about an artist’s practice.</p> <p>11 Freestanding sculpture demonstrates students’ knowledge and understanding of 3D forms in the round, and skills in assemblage techniques, the utilisation and treatment of surfaces and viewpoints. Exhibited body of work demonstrates student’s understanding of relationships between artworks and the audience and an understanding of sustained artmaking practice to represent intentions and a point of view about the world.</p>	
<p>Feedback</p> <p>9 Teacher observation and oral feedback of design examples in student Visual Arts diary. Oral feedback and observation of experiments with construction techniques.</p> <p>10 Teacher provides written feedback.</p> <p>11 Teacher observation and oral feedback during making of sculpture. Observation and written feedback in Visual Arts diary. Teacher feedback and discussion of selection of works for the body of work exhibition.</p>	

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5.3.1 Sample assessment for learning activity: Design for Sculpture

Context

Students in Year 10 have explored the city as a metaphor for utopia and decline. They have investigated different artmaking conventions and procedures, in a range of forms including photography and drawing, to develop meanings and communicate a point of view about the city and urban decay in a body of work. They have investigated modernist and postmodernist sculptors and sculptural practices through the structural and cultural frames and the conceptual framework, before planning their own three-dimensional totemic sculpture representing the city in decline.

Outcomes

A student:

- 5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
- 5.2 makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience
- 5.3 makes artworks informed by an understanding of how the frames affect meaning
- 5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts
- 5.5 makes informed choices to develop and extend concepts and different meanings in their artworks
- 5.6 demonstrates developing technical accomplishment and refinement in making artworks.

Description of activity

Students plan and design a freestanding sculpture in response to their investigation of the city, incorporating the use of found objects and a variety of construction techniques. They select and consider various materials as symbols to communicate aspects of urban decay and decline in a visual form to an audience. Students annotate their design/s and document their choices and decisions in their Visual Arts diary. The teacher will provide written feedback for this assessment activity. The suggested duration for this assessment for learning activity is one to two lessons each of 80 minutes.

Criteria for assessing learning

(These criteria would normally be communicated to students with the task or activity.)

Students will be assessed on their:

- awareness of the conventions and techniques of 3D sculpture, demonstrated through choices, selections and decisions in planning, evident in your Visual Arts diary through the:
 - planning and designing of a freestanding urban totem in response to an investigation of city decay, representing aspects of the urban environment
 - understanding of modernist and postmodernist sculptural practices revealed through proposed assemblage techniques, shapes, surfaces, symbolism and juxtapositioned objects
- understanding of how the frames and aspects of the conceptual framework can represent ideas and interests about the urban environment through the:
 - use of the structural frame in the selection of appropriate materials, objects, construction and joining techniques in order to create signs and symbols that communicate aspects of urban decay
 - awareness of the relationships between agencies of the conceptual framework in communicating ideas about the world in a visual form to an audience
 - consideration of all viewpoints of a sculpture ‘in-the-round’ and the relationship between the proposed sculpture and its audience, eg scale, height, base, reflective surfaces

- experimentation, reflection, technical accomplishment and refinement in developing a plan for a 3D freestanding assemblage, which are a product of their actions, judgements and artistic intentions through:
 - experimentation, critical reflection, evaluation and considered judgements in relation to planning and developing a design proposal, evident in the diary
 - communication of a point of view about an aspect of urban decay, expressed through the decisions made about the planned sculpture, documented in the diary through diagrams, annotated sketches and/or collage.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	<ul style="list-style-type: none"> • demonstrates a good understanding of the conventions and techniques of sculpture in planning and designing a freestanding totem to represent city decay and decline • uses the structural frame and the conceptual framework to select appropriate materials, objects and construction techniques to create signs and symbols to represent urban decay • experiments, evaluates, reflects and considers judgements and intentions in communicating a perceptive point of view about urban decay through diagrams, annotated sketches and documentation in the Visual Arts diary
Satisfactory	<ul style="list-style-type: none"> • demonstrates an understanding of the conventions and techniques of sculpture in planning and designing a freestanding totem to represent city decay and decline • uses the structural frame and the conceptual framework to select materials, objects and construction techniques to create signs and symbols that represent some aspects of urban decay • experiments, evaluates, reflects and considers judgements and intentions in communicating a point of view about urban decay through diagrams, annotated sketches and documentation in the Visual Arts diary
Progressing	<ul style="list-style-type: none"> • demonstrates some understanding of the conventions and techniques of sculpture in planning and designing a freestanding totem to represent city decay and decline • uses the structural frame and some understanding of some aspects of the conceptual framework to select some materials, objects and construction techniques to create some signs and symbols that may represent some aspects of urban decay • experiments, evaluates, reflects and considers judgements and intentions in limited ways in communicating a simple point of view about urban decay using some diagrams, annotated sketches and documentation in the Visual Arts diary.

Feedback

The teacher can provide written and ongoing oral feedback to students in the planning phase of the activity. This feedback will inform students about the appropriateness of selections of materials, objects and construction techniques to assist in planning how to communicate meanings about the city in a sculptural form through signs and symbols. Further feedback may take place when works are exhibited as part of a body of work on the City as Utopia: City in Decline.

Future directions

As a result of this activity students have developed an understanding about modernist and postmodernist sculptural practice. They have investigated the structural and cultural frames and the conceptual framework to develop a visual language to represent to an audience their relationship to the city in a three-dimensional sculptural form. Students may extend their investigation and understanding of postmodern sculptural practice and the use of found and recycled materials to create an installation or site-specific works referencing the city as utopia and in decline.