

Visual Arts Years 7–10

Syllabus

June 2003

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1 Introduction

1.1 The K–10 Curriculum

This syllabus has been developed within the parameters set by the Board of Studies NSW in its *K–10 Curriculum Framework*. This framework ensures that K–10 syllabuses and curriculum requirements are designed to provide educational opportunities that:

- engage and challenge all students to maximise their individual talents and capabilities for lifelong learning
- enable all students to develop positive self-concepts and their capacity to establish and maintain safe, healthy and rewarding lives
- prepare all students for effective and responsible participation in their society, taking account of moral, ethical and spiritual considerations
- encourage and enable all students to enjoy learning, and to be self-motivated, reflective, competent learners who will be able to take part in further study, work or training
- promote a fair and just society that values diversity
- promote continuity and coherence of learning, and facilitate the transition between primary and secondary schooling.

The framework also provides a set of broad learning outcomes that summarise the knowledge, understanding, skills, values and attitudes essential for all students to succeed in and beyond their schooling. These broad learning outcomes indicate that students will:

- understand, develop and communicate ideas and information
- access, analyse, evaluate and use information from a variety of sources
- work collaboratively with others to achieve individual and collective goals
- possess the knowledge and skills necessary to maintain a safe and healthy lifestyle
- understand and appreciate the physical, biological and technological world and make responsible and informed decisions in relation to their world
- understand and appreciate social, cultural, geographical and historical contexts, and participate as active and informed citizens
- express themselves through creative activity and engage with the artistic, cultural and intellectual work of others
- understand and apply a variety of analytical and creative techniques to solve problems
- understand, interpret and apply concepts related to numerical and spatial patterns, structures and relationships
- be productive, creative and confident in the use of technology and understand the impact of technology on society
- understand the work environment and be equipped with the knowledge, understanding and skills to evaluate potential career options and pathways
- develop a system of personal values based on their understanding of moral, ethical and spiritual matters.

The ways in which learning in the *Visual Arts Years 7–10 Syllabus* contributes to the curriculum and to the student’s achievement of the broad learning outcomes are outlined in the syllabus rationale.

In accordance with the *K–10 Curriculum Framework*, the *Visual Arts Years 7–10 Syllabus* takes into account the diverse needs of all students. It identifies essential knowledge, understanding, skills, values and attitudes. It enunciates clear standards of what students are

expected to know and be able to do in Years 7–10. It provides structures and processes by which teachers can provide continuity of study for all students, particularly to ensure successful transition through Years 5 to 8 and from Year 10 to Year 11.

The syllabus also assists students to maximise their achievement in Visual Arts through the acquisition of additional knowledge, understanding, skills, values and attitudes. It contains advice to assist teachers to program learning for those students who have gone beyond achieving the outcomes through their study of the essential content.

1.2 Students with Special Education Needs

In the K–6 curriculum, students with special education needs are provided for in the following ways:

- through the inclusion of outcomes and content in syllabuses which provide for the full range of students
- through the development of additional advice and programming support for teachers to assist students to access the outcomes of the syllabus
- through the development of specific support documents for students with special education needs
- through teachers and parents planning together to ensure that syllabus outcomes and content reflect the learning needs and priorities of students.

Students with special education needs build on their achievements in K–6 as they progress through their secondary study and undertake courses to meet the requirements for the School Certificate.

It is necessary to continue focusing on the needs, interests and abilities of each student when planning a program for secondary schooling. The program will comprise the most appropriate combination of courses, outcomes and content available.

Life Skills

For most students with special education needs, the outcomes and content in sections 6 and 7 of this syllabus will be appropriate but for a small percentage of these students, particularly those with an intellectual disability, it may be determined that these outcomes and content are not appropriate. For these students the Life Skills outcomes and content in section 8 and the Life Skills assessment advice below can provide the basis for developing a relevant and meaningful program.

Access to Life Skills outcomes and content in Years 7–10

A decision to allow a student to access the Visual Arts Years 7–10 Life Skills outcomes and content should include parents/carers and be based on careful consideration of the student's competencies and learning needs.

The decision should establish that the outcomes and content in sections 6 and 7 of the *Visual Arts Years 7–10 Syllabus* are not appropriate to meet the needs of the student. Consideration should be given to whether modifications to programs and to teaching, including adjustments to learning activities and assessment, would enable the student to access the syllabus outcomes and content.

As part of the decision to allow a student to access the Visual Arts Years 7–10 Life Skills outcomes and content, it is important to identify relevant settings, strategies and resource requirements that will assist the student in the learning process. Clear time frames and strategies for monitoring progress, relevant to the age of the student, need to be identified and collaborative plans should be made for future needs.

It is not necessary to seek permission of the Office of the Board of Studies for students to undertake the Visual Arts Years 7–10 Life Skills outcomes and content, nor is it necessary to submit planning documentation.

Life Skills assessment

Each student undertaking a Visual Arts Years 7–10 Life Skills course will have specified outcomes and content to be studied. The syllabus content listed for each outcome forms the basis of learning opportunities for students.

Assessment should provide opportunities for students to demonstrate achievement in relation to the outcomes and to generalise their knowledge, understanding and skills across a range of situations or environments including the school and the wider community.

Students may demonstrate achievement in relation to Visual Arts Years 7–10 Life Skills outcomes independently or with support. The type of support will vary according to the particular needs of the student and the requirements of the activity. Examples of support may include:

- the provision of extra time
- physical and/or verbal assistance from others
- the provision of technological aids.

2 Rationale

Visual Arts has a significant role within the curriculum through providing learning opportunities designed to encourage students to understand the visual arts, including the different kinds of creative works they, and others, make.

Visual Arts places great value on the development of students' intellectual and practical autonomy, reflective action, critical judgement and understanding of art in artmaking and in critical and historical studies of art. Visual Arts plays an important role in the social, cultural and spiritual lives of students. It offers a wide range of opportunities for students to develop their own interests, to be self-motivated and active learners who can take responsibility for and continue their own learning in school and post-school settings.

Visual Arts fosters interest and enjoyment in the making and studying of art. Visual Arts builds understanding of the role of art, in all forms of media, in contemporary and historical cultures and visual worlds. In contemporary societies many kinds of knowledge are increasingly managed through imagery and visual codes and much of students' knowledge is acquired in this way. Visual Arts empowers students to engage in visual forms of communication. The subject of Visual Arts serves to facilitate an interpretation and organisation of such information.

Through effective teaching and learning, students' knowledge of the visual arts can become increasingly complex, more reflective and authoritative over time. This syllabus encourages students to become informed, interested and active citizens as participants in, and consumers of, the visual arts and contemporary culture. It encourages the creative and confident use of technologies including traditional and contemporary artforms and emerging applications in Information and Communication Technologies and digital media.

The content of Visual Arts provides opportunities for students to investigate the field of visual arts in complex and rich ways. Opportunities to investigate practice in the visual arts contribute to students' creative and interpretive achievements and the works they produce. These opportunities lead to greater understanding of the field of art through critical and historical studies. Such a focus also offers practical and theoretical insights into some of the post-schooling opportunities available to students, in tertiary, vocational and world of work settings.

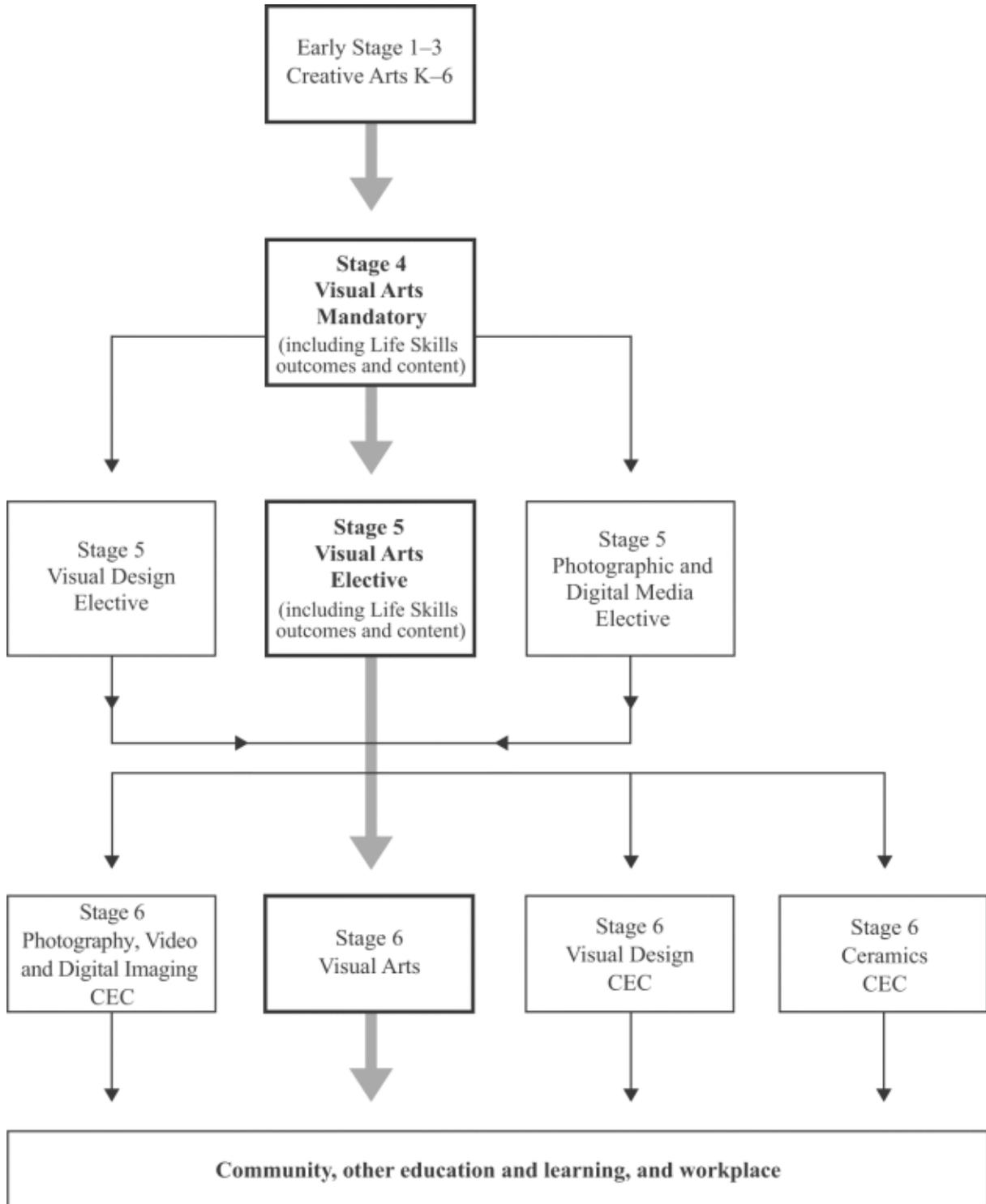
The conceptual framework proposes ways to understand and investigate relations between and amongst the agencies of the artist – artwork – world – audience. These functions or agencies when considered in the light of the structural, subjective, postmodern and cultural frames generate content for making and studying artworks.

The syllabus identifies the structural, subjective, postmodern and cultural frames as a basis for understanding the visual arts. Each frame represents a different assumption about the visual arts and provides the grounds for addressing questions related to artistic meaning and value. The frames offer a basis for practical choice and alternative grounds for investigating ideas in art. Each frame provides alternative ways to examine and explore the world as content and its artistic and aesthetic representation. The frames are not intended to be exhaustive nor final but are redefined and unfold over time.

Visual Arts Years 7–10 Syllabus

The knowledge, understanding, skills and values gained from the *Visual Arts Years 7–10 Syllabus* assist students in building conceptual, practical and critical skills. These can be applied to the diverse fields of art, design and other contexts including employment, enterprise and pathways of learning.

3 The Pathway of Learning for Visual Arts in the K–12 Curriculum



There is no requirement for students to study Stage 5 elective courses in Visual Arts, Visual Design, or Photographic and Digital Media in order to study Stage 6 Visual Arts and the Content Endorsed Courses Ceramics, Visual Design, and Photography, Video and Digital Imaging.

4 Aim

The aim of the *Visual Arts Years 7–10 Syllabus* is to enable students to:

- develop and enjoy practical and conceptual autonomy in their abilities to represent ideas in the visual arts
- understand and value the different beliefs that affect meaning and significance.

5 Objectives

Knowledge, understanding and skills

Students will develop knowledge, understanding and skills:

- to **make artworks** informed by their understanding of practice, the conceptual framework and the frames
- to **critically and historically interpret art** informed by their understanding of practice, the conceptual framework and the frames.

Values and attitudes

Students will value and appreciate:

- their engagement in the practice of the visual arts and understand how the visual arts, as a field of practice and understanding, is subject to different interpretations.

6 Outcomes

Artmaking

Objective	Area of Content	Stage 4 Outcomes	Stage 5 Outcomes
Students will:		A student:	A student:
develop knowledge, understanding and skills to make artworks informed by their understanding of practice, the conceptual framework and the frames	Practice	4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks	5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
	Conceptual framework	4.2 explores the function of and relationships between artist – artwork – world – audience	5.2 makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience
	Frames	4.3 makes artworks that involve some understanding of the frames	5.3 makes artworks informed by an understanding of how the frames affect meaning
	Representation	4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts	5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts
	Conceptual strength and meaning	4.5 investigates ways to develop meaning in their artworks	5.5 makes informed choices to develop and extend concepts and different meanings in their artworks
	Resolution	4.6 selects different materials and techniques to make artworks	5.6 demonstrates developing technical accomplishment and refinement in making artworks

Critical and historical studies

Objective	Area of Content	Stage 4 Outcomes	Stage 5 Outcomes
Students will:		A student:	A student:
develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames	Practice	4.7 explores aspects of practice in critical and historical interpretations of art	5.7 applies their understanding of aspects of practice to critical and historical interpretations of art
	Conceptual framework	4.8 explores the function of and relationships between the artist – artwork – world – audience	5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art
	Frames	4.9 begins to acknowledge that art can be interpreted from different points of view	5.9 demonstrates how the frames provide different interpretations of art
	Representation	4.10 recognises that art criticism and art history construct meanings	5.10 demonstrates how art criticism and art history construct meanings

Values and Attitudes Objective

Students will value and appreciate their engagement in the practice of the visual arts and understand how the visual arts, as a field of practice and understanding, is subject to different interpretations.

Values and Attitudes Outcomes

- Students demonstrate a developing confidence in engaging in the practice of artmaking, and critical and historical studies.
- Students value the different ways that artworks can be made and interpreted.

Life Skills

For some students with special education needs, particularly those students with an intellectual disability, it may be determined that the above outcomes are not appropriate. For these students, Life Skills outcomes and content can provide the basis for the development of a relevant and meaningful program – see section 8.

7 Content

7.1 Organisation of Content

Content is organised in three broad areas as it connects with artmaking and critical and historical interpretations and explanations of art. These areas are:

- Practice
- the Conceptual Framework
- the Frames.

Practice relates to students' artmaking and critical and historical studies of art. Practice describes artistic activity demonstrating the ability to make suitable choices from a repertoire of knowledge and skills. Practice respects the different views that circulate and are exchanged in and about the visual arts.

The Conceptual Framework identifies the functional and intentional relations of the artist, artwork, world and audience as the agencies of the artworld.

The Frames – subjective, cultural, structural and postmodern – account for different points of view, values and belief in and about the visual arts.

The syllabus implementation patterns allow for 100 hours and 200 hours of study.

Essential content

In the **mandatory course**, essential content refers to students engaging with practice (artmaking, critical and historical studies), the conceptual framework and at least three of the four frames in making and interpreting art.

In artmaking students explore a range of ideas and interests in the world, in at least two of the broad areas of 2D, 3D and/or 4D forms. The provision of opportunities to explore some sustained drawing and computer-based technologies is a requirement. Students begin a visual arts diary as they make specific explorations of ideas and interests, formulate ideas for artworks and record relevant technical information.

In critical and historical studies students are introduced to the conceptual framework and at least three of the four frames as a way to understand the visual arts.

In the **elective course** essential content refers to students engaging with practice, the conceptual framework and frames in making and interpreting art. Students make artworks that build a body of work, developed over time, using an extended range of materials and techniques and various investigations of the world.

Students continue to use their visual arts diary, as they enhance or expand explorations of ideas and interests in the world, experiment with new ways to formulate ideas for artworks and become more practiced in selecting and utilising appropriate materials and techniques for making artworks.

In critical and historical studies students utilise the conceptual framework and the four frames to understand the visual arts.

Additional content

In the **mandatory course**, additional content refers to further experiences with forms and investigations using the conceptual framework and the frames to make and interpret art. Teachers will routinely make decisions about the complexity of investigations into relationships between practice, the conceptual framework and the frames to assist students in broadening, deepening and extending learning within this course.

In the **elective course**, additional content refers to further experiences with forms and investigations that extend the students' understanding of practice, the conceptual framework and the frames in making and interpreting art. Schools that choose to offer additional hours beyond 200 hours can engage in more complex and increasingly relational investigations of practice, the conceptual framework and the frames.

Note about courses and time

The Stage 4 **mandatory** course is offered as a 100-hour course and provides the foundational learning in Visual Arts in Years 7–10. This course and its content must precede any electives in Visual Arts.

It is recommended that in the mandatory course:

- at least 50% of time should be dedicated to artmaking and related aspects of content
- a further 30% of time should be dedicated to the critical and historical interpretations and explanations of art and related aspects of content
- the remaining 20% of time should be used to maximise the interests of students and teachers in any aspects of content.

The Stage 5 **elective** course can be implemented as a 100-hour or 200-hour course for the award of the School Certificate. The elective course provides for broader, deeper and more extensive learning in Visual Arts beyond the limits of the mandatory course.

It is recommended that in the elective course:

- at least 40% of time should be dedicated to artmaking and related aspects of content
- a further 40% of time should be dedicated to the critical and historical interpretations and explanations of art and related aspects of content
- the remaining 20% of time should be used to maximise the interests of students and teachers in any aspects of content.

Making artworks

Teachers and students should consider the following table of forms to assist them in making choices for the mandatory and elective courses connected to the students’ interests, teachers’ expertise and available resources in schools.

2D forms	3D forms	4D forms/time-based works
<p>Drawing* and any of the following:</p> <ul style="list-style-type: none"> • painting including acrylic, oil, watercolour, and the use of mediums, gels and glazes • printmaking including lino block printing, silk screen printing, collographs, etching • photo and digital media including wet photography and digital media (still) • graphics including computer generated and enhanced • collage, frottage and montage • other 2D forms may also be included 	<p>Any of the following:</p> <ul style="list-style-type: none"> • ceramics including hand built and thrown forms • sculpture including relief, in the round and conceptual works • installations • textiles • designed images, objects and environments including images, objects, interior and exterior environments, jewellery, wearables, and objects of body adornment • other 3D forms may also be included 	<p>Any of the following:</p> <ul style="list-style-type: none"> • performance works • time-based installation works • video • digital animation • other 4D forms may also be included
<p>Across 2D, 3D and/or 4D forms particular opportunities to engage with Information and Communication Technologies (ICT) must be provided for students to have experience of:</p> <ul style="list-style-type: none"> • graphics-based programs to create and manipulate digitally generated images (including scanned images, digital camera, internet images, CD), video stills, animations and web page designs • importing images (through scanning, internet, digital camera and CD) into graphics and word-processed documents. 		

*Mandatory course requirement and can be further selected as an option within 2D forms in the elective course.

In the mandatory course students produce individual works, largely under the supervision of the teacher. They develop knowledge and understanding of the conventions, procedures and strategies of practice, and produce finished pieces of artwork and develop skills using the diary. The mandatory course builds a strong platform for the elective course where students build their artmaking practice.

In artmaking in the mandatory and elective courses students should explore a diverse range of ideas and interests in the world as a source of subject matter. The frames, the world and the work of other artists and designers offer valuable alternatives for thinking about how artworks may be developed. Further detail is provided in the content.

The number of forms selected in each broad field is left to the discretion of teachers and available resources in schools. Greater specialisation and depth may be offered as a focus in the elective course or students may be provided with opportunities to have more broadly based inquiries. Teachers are encouraged to include 4D work for students where possible so that they may gain insights into forms that have great relevance in contemporary artworld practice.

Students should also be provided with opportunities to make artworks in a sustained way and work toward the development of a body of work over the elective course.

The body of work shows the various ways the artist – artwork – world – audience have been understood in an artist's practice.

Through learning opportunities students are introduced to the body of work in artmaking over time. Students can explore bodies of work by a range of artists, designers, architects etc to inform their artmaking. Opportunities to produce different kinds of works representing ideas and interests and using different material techniques provide students with a broad understanding of artmaking practice.

Such experiences provide opportunities for students to establish their intentions as artists and to develop their artmaking practice.

Teachers may conceive of the body of work in a variety of ways. A single unit of work may generate a series of works closely related in terms of their representation of ideas and interests and/or their use of materials and techniques. Alternatively, artworks produced over the duration of the elective course through different learning opportunities may build a student's body of work. Some artworks may be more provisional and experimental while others are more resolved.

Visual Arts diary

In artmaking in the mandatory and elective courses students are required to keep a diary. The diary is used as a tool in teaching and learning and provides a link between the teacher and the student. The diary may document the conceptualisation or starting point of an artwork whilst leaving open the possibilities and alternatives for the final and completed work. The skills and strategies required to utilise the diary in a meaningful way should be introduced, exemplified and developed by the teacher.

Critical points during the production of artworks may be addressed and resolved in the diary. It can be conceived of as a site for the student's speculations about artmaking options and an exchange of ideas between the student and teacher. The diary can trace the development of student judgement. Changes in artworks can be negotiated, discussed and worked through; alternative views, multiple ideas, experiments and mistakes can be documented in the diary. Teacher feedback and advice in a student's diary assists students with the development of their artmaking practice.

The diary may include drawings, photographs, collections, paintings, sketches, annotated diagrams, notes, critical comments, and reflections. It can take various forms including a sketchbook, folder, container for 3D works, CD-ROM, video, computer and digital files, slides, or a combination of these. It may suggest some of the ideas and interests students explore and their experiments and practice with media, techniques and processes. It may function as a repository of things learned, prompts and other stimuli, influential quotations, and a record of works completed. It allows for reflection, evaluation and assessment.

The Visual Arts diary is most effective when considered in relation to the artworks produced by students. It is recommended that teachers' comments and advice should be clearly indicated in a student's diary and the entry dated. However, the diary must not be used as a substitute for the making of artworks and students' developing bodies of work.

Safe working practices

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

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

Syllabus content is to be delivered in accordance with all policies and guidelines relating to the safe handling of materials, chemicals, equipment, and tools.

Schools have a legal obligation in relation to safety. Teachers will need to ensure that they comply with the *Occupational Health and Safety Act 2000* (NSW), the *Occupational Health and Safety Regulation 2001*, the *Dangerous Goods Act 1975*, the *Dangerous Goods Regulation 1978* and the *Hazardous Substances Regulation 1996*, as well as system and school requirements in relation to safety, when implementing their programs.

7.2 Content Overview

This section of the syllabus explains how practice, the conceptual framework and the frames can be understood as visual arts content.

In the mandatory and elective courses students must be provided with opportunities to engage in each of the areas of content.

Practice

Practice describes the artistic activity, work or agency of artists to produce artworks. Practice is about what artists know and do, how they know it, where they do it, with whom and for whom they do it and why they do it. Practice requires a knowledge of the shared domain of visual arts and design and the various rules or agreements (written and unwritten) concerning the social structures and institutions, forms of communication, membership, status, behaviour, artworks, artefacts and texts of the artworld.

Practice is intentional, informed human action that has consequences. Practice is not subscribing to a predetermined role or model. Artistic outcomes and results can never be fully predicted beforehand. Situations are fluid, unexpected and involve an element of risk.

Practice is neither fixed nor inert. The visual arts and design have a history and are continuously transformed by new and innovative outcomes, new knowledge, agents and practices.

Practice is the knowledge of what is happening. Practice is understanding when a particular type of action or operation is appropriate to the context or situation. Practice is being able to make autonomous and enabling strategic decisions selected from a number of possible ways of operating. Practice is knowing the appropriate action to take.

Contemporary artistic practice encompasses many different rules, strategies and activities, habits, capacities, dispositions and inclinations that vary between the structural frame, the subjective frame, the cultural frame and the postmodern frame. The traditions and conventions of practice are respected by individual practitioners as knowledge of the field.

Through a sequence of actions and decisions students can develop skills and understanding in visual arts traditions and conventions and innovate within these, understanding that their actions are shaped and informed by conditions such as available technologies, or the investigation of particular concepts. The mandatory course provides for the initial investigations of artmaking. The focus on students producing artworks and bodies of work over time should be emphasised through the elective course. Students may select, arrange and exhibit their works and bodies of work in public places (eg in the art classroom or school hall or through virtual means) to reflect their developing practice and to develop a sense of the audience for their works and the audience's responses and reactions.

The Conceptual Framework

The Conceptual Framework comprises four agencies or functions: artist, artwork, world and audience. These are robust and elastic concepts which, in sum, can be taken as setting the boundaries to a working or functional concept of art. To speak or write about the visual arts is to engage with the artist, artworks, world and audience where each of these agencies has a function or duty to perform in relation to the other.

The sets of relationships are shaped and generated by the frames. That is, the conceptual framework tells us how the frames work.

The following introduction of the agencies or functions of the Conceptual Framework is loosely structured around the artist, artworks, world and audience, implying they are discrete entities. However, interpretation of these concepts occurs by intentional relationships amongst the four agencies given a particular frame. The artist and audience are not fixed categories, but are roles assigned to or assumed by the individual within the field at a particular time. These agencies and the intentional nets of relations they generate are ways of understanding Practice.

In the mandatory and elective courses students should be provided with opportunities to learn about the function of artists, artworks, the world and audiences as agencies within the artworld that connect with their own artmaking and contribute to how they can interpret and explain art.

In both courses the choice of particular artists and works is left to the discretion of teachers.

Artist

The traditional function of the artist is to make artworks, be they images or objects. Although artists, architects and designers may have enlisted others to produce their work, the name or signature of the individual who conceives that work is typically identified as fulfilling the artist function.

In the structural frame the artist function is to produce artworks and objects using sign systems that are a language that can be read. The artist function in the subjective frame includes the Romantic hero/heroine, the genius who originates the new, the prophet and the bearer of deep universal truths. In the cultural frame, the artist function may be as the skilled artisan or tradesperson working for powerful social institutions or the propagandist or apologist for an ideology or an individual, or a respected elder, the custodian of specialised knowledge. Celebrity, the entrepreneur, and the market and media savvy personality are assigned the artist function in the postmodern frame. The artist as agency or function is an intentional human act of an artistic practice.

An artist's practice is acquired from various formative contexts such as the family, the education system or class contexts. These experiences are developed and extended in numerous and varied ways. Artists can work collaboratively and artist-artist relations are extremely important, whether they occur in a formalised group with manifesto, as found in Futurism and Surrealism, or in artists' collectives and other shared experiences, or as family, friends and lovers. Accounts of artists' practice show they collaborate, consult and learn from other artists, often artists whose practice is markedly different from their own.

Artists typically work in the studio. The studio is central to an artist's practice, is typically 'a room [or space] of their own' and carries great (imagined and real) authority within practice. Feminist commentary emphasises the use of domestic spaces as studio. Light, size and view, objects, books, magazines and artworks are some of the elements that comprise the 'studio'.

Experience of place, from intense confining parameters (for example, some artists never venture far from home), to travel beyond the known, possibly to the exotic 'other', to places comfortable and uncomfortable, may be vital to practice. For some artists, physical place is of no consequence, preferring an inner psychological world.

While the artist may pretend to know about and report on their practice, on the complex nets of relations causal to their practice it is sometimes in the artist's best interest to be secretive concerning their practice. They may not really understand or reflect on their practice, they may not publicise it or they may prefer others (for example, critics, dealers, theorists) to speak for them.

Exhibitions are central to the activities of the artist, and for some the source of income. Exhibitions may be held at artists' collectives, commercial galleries, public museums, private homes, purpose-built venues and other public sites such as shopping centres, airports and government buildings. Artists show their artworks as individuals and in groups.

Artwork

Artworks are intentionally made by artists. Artworks have a material and physical form. The form of an artwork is traditionally described by the materials and techniques from which it is fashioned. Artworks may be impermanent or fragile. In some cases the documented reproduction survives the original artwork. Performance utilises the body as form. Film, video and digital artworks use the material of celluloid, tape and chip, although the viewer is likely to experience the form of the artwork as a screen image.

Artworks are often studied in reproductions as slides, print and digital copies. The unique and original artwork has a presence, 'aura' or depth that is lost or changed in 'mechanical reproduction'. Artworks produced for viewing on the net, screen or through digital processes and exist only in a virtual form, alter how audiences may view and interact with artworks. Artworks produced using new technologies and contemporary practices, including reproduction, challenge conventional notions of the unique, singular, precious object as art.

Artworks function in different ways in each of the frames. The artwork functions in the structural frame as a text to be read like language. Postmodern artworks also function as text, but unlike the structural text, a postmodern text is a product of intertextuality and is understood by reference to other texts.

The sum of an artist's practice, of artworks produced, is a body of work. Bodies of work show independence and a reflective, autonomous practice informed by the domain or field of visual arts and design.

Audience

The audience function is ongoing yet changeable as artworks inhabit different viewing contexts, are bought and sold, publically exhibited, privately viewed, destroyed, damaged, lost or consigned to storage. The artist provides the first audience for an artwork. In some cases, often in the postmodern, the audience function is intrinsic and necessary to the resolution of the full meaning of the work.

Artworks typically engage audiences through museum and gallery exhibitions. Increasingly audiences are found or produced through the public display of artworks. This includes audiences accessing artworks by electronic and print media. Sculpture is often located outdoors. Designed images and objects may be shown in museum collections or displays. As many designed objects are manufactured as multiples they can be purchased and appear in everyday use. Architecture is also experienced by being used.

Contemporary audiences will differ from historical audiences as different worlds, along with diverse subjectivities of gender, race and class, produce the audience function.

The audience function includes other artists, dealers, gallery directors, curators, collectors and auction houses, along with writers, theorists, students and educators and members of the public.

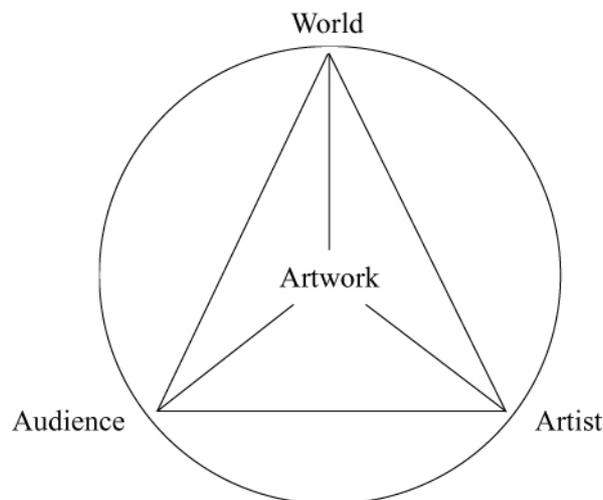
Art criticism and art history arise from the agency of the audience. Art criticism is closely aligned with the audience function as critics explain, persuade, compare, evaluate and judge artworks and bodies of work.

World

Artists, artworks and audiences function in relation to each other and the function of the world. The agency of the world refers to all the vast and possible things artists and audiences get interested in, and artworks can be about. The agency of the world designates the systematic ideas of the time, existing theoretical commitments, what is considered plausible and credible in the field of visual arts – and in turn implausible and incredible. Closely mediated by the frames, the world is not to be confused with the cultural frame which refers to issues of power and identity arising from the economic, the social and the political.

Art history and art criticism is aligned with the world, classifying and identifying artworks in time and place. Art historians also trace audiences when investigating the origin of an artwork. Art critics interpret and make judgements about artworks. The art critic's audience is the public.

The diagram below illustrates how relationships between these agencies of the artworld may be considered.



The Frames

The frames — subjective, cultural, structural and postmodern — give meaning and are the instrument for generating different understandings of the function of and relationships between the artist – artwork – world – audience.

Subjective frame

The subjective world is concerned with individual feeling, emotion, imagination and experience. Through the subjective frame artists may be thought of as emotionally compelled individuals whose intentions are shaped by their imagination. Artworks may be thought of as emotional outpourings and highly evocative reminders of personal memories and experiences, the subconscious and fantasy. Audiences can be thought of as viewers who interpret the meaning and value of art in relation to personal associations that can be made.

Through this frame, the unconscious, intuition and imagination can be explored as a source of ideas and to see how human experiences are re-created and shared between artists and audiences. Students learn about the ways in which the visual arts are viewed aesthetically as an immediate expression of sensory, imaginative, expressive, felt and perceived experience.

In artmaking, students learn to explore their own deeply felt experiences and responses to the world around them. This may lead to imaginative investigations of their identity and relations with family and friends, or their responses to their physical or social environment.

In the critical and historical studies of art students can learn about the deep and varied meanings artists' interpretations and works have for them and how artworks may be regarded as expressive and unique objects. They can develop notions about the unique styles of artists.

Cultural frame

The cultural world refers to the structures and formations of societies and communities governed by economic and political agencies. We understand ourselves, our identities through various social constructs. In the cultural frame artists may be thought of as social agents who are influenced by and contribute to social, economic and political conditions. Artworks may be thought of as reflections of social, community and cultural interests. Audiences can be thought of as art consumers, patrons, sponsors, collectors, historians and the public. The value of art lies in its social meaning.

Through this frame the visual arts are viewed aesthetically as a way of building and defining social identity. The meaning of art can be understood in relation to the social perspective of the community out of which it grows. Ideological views and notions of cultural identity can be explored including the effects on artistic practice of class, race, ethnicity, gender, technology, politics, religion, science, globalisation, the environment and economics.

In artmaking, students learn to investigate different issues and ideas that are of social and cultural significance to them. This may involve making artworks that reflect a class view of issues related to gender, politics or the environment or in using digital technologies and multimedia. Students could work individually or they could work as a collaborative group of artists.

In the critical and historical studies of art, students learn how notions of cultural identity inform artistic practice and the production of artworks. Students may study differing cultural attitudes towards the visual arts and the effects of scientific and technological innovation, politics and economics in particular places at a certain time and over time.

Structural frame

The structural world arises from systems of signs and symbols sharing the universal structure of language. In the structural frame artists may be thought of as those who know about and make use of a formalist language and who represent ideas as a system of signs that communicate meaning. Artworks may be thought of as symbolic objects within the conventions of a visual language, material forms and motifs, representing ideas and communicating meaning. The audiences read art as symbols and signs, meaning is coded within a formal structure of visual language.

Through this frame art can be conceived of as a system of symbolic communication through which particular aesthetic forms of information are transmitted. The visual arts provide a visual language where meaning is accessible to those who are visually literate. The conventions of the codes, symbols and signs that are used in the making of artworks can be explored, including the ways in which meaning may be embedded in the material as well as the conceptual organisation of artworks.

In artmaking, students learn to construct artworks which communicate their ideas and interests about the world through the organisation of visual qualities as signs and symbols. This may involve students in exploring conventions within artmaking practice such as colour and compositional devices in painting, spatial relationships in sculpture, and the development of a personal language of representation.

In the critical and historical studies of art, students learn about the formal organisation and visual qualities of artworks. They learn how the symbolic language of artworks can be read and understood at a certain time and over time.

Postmodern frame

The postmodern world brings challenge/doubt/suspicion/scepticism to the assumptions of each of the other frames. Artworks are texts that achieve their power and meaning through intertextuality. Intertextuality refers to other texts rather than the individual, society or structure for meaning. In the postmodern frame artists may be thought of as challengers of the prevailing views about what is of value in art, and who use parody, irony and satire to expose power assumptions. Artworks may be thought of as configurations of previous texts that mimic, appropriate and reinterpret other ideas in art to reveal paradoxical and hidden assumptions about what art is. The audience may be thought of as those who are aware of power relations within the artworld that sustain dominant views about art.

In the postmodern frame contemporary art requires new philosophical, theoretical and interpretive frameworks. The meaning of art is understood in relation to the fragmented, shifting and transitory nature of contemporary life. Artworks may be explored as visual ‘texts’ which, through references to and traces of other ‘texts’, can challenge patterns of authority and widely held beliefs.

In artmaking students learn to modify, reinterpret and/or appropriate images from a variety of sources including popular culture. They may investigate the potential of photographic and digital technologies as well as time-based art forms which challenge the view of artworks as unique, precious and singular.

In the critical and historical studies of art, students learn about the ways in which traditional conventions, canons and histories of art can be challenged in order to reveal power relations, contradictions and hidden assumptions. They can investigate how artworks use parody, irony, appropriation, and ideas that challenge the mainstream and conventions of art.

While teachers’ programs may give different emphases to each of the frames it is expected that students will have some understanding of at least three of the four frames by the time they complete the mandatory course. Further investigation of each of the frames should occur through the elective course, although selected frames and resultant inquiries may be given particular emphases.

It is advised that no more than two frames be used in any one unit. In that way students can build a deeper understanding of their meaning and value in the visual arts.

Life Skills

Life Skills outcomes and content are in section 8.

Cross-curriculum content

Cross-curriculum content assists students to achieve the broad learning outcomes defined in the Board of Studies *K–10 Curriculum Framework*. It is incorporated in the content of the *Visual Arts Years 7–10 Syllabus* in the following ways:

Information and Communication Technologies (ICT)

The integration of ICT into the Visual Arts course provides opportunities for students to access computer-based technologies that reflect everyday practice and that will assist in the demonstration of outcomes. Students are required to engage with ICT throughout the Visual Arts course in a variety of ways.

In the mandatory course teachers will provide students with the opportunity to explore computer-based technologies in their artmaking practice through work particularly in 2D and 4D forms, and in their research and investigation of critical and historical studies of art.

In particular, opportunities **must** be provided for students to have experience of:

- graphics-based programs to create and manipulate digitally generated images (such as scanned images, digital camera, internet images, CD), video stills, animations and web page designs
- importing images (through scanning, internet, digital camera and CD) into graphics and word-processed documents.

In the mandatory and elective courses teachers can provide further opportunities for students to explore computer-based technologies in 2D and 4D forms and in critical and historical studies of art. These opportunities can include:

- electronic communication in the researching of information including virtual art gallery websites, artists' profiles, viewing electronic scans of artworks, accessing critical interpretations and historical accounts of artworks, exhibitions and performances and importing images into word-processed and graphics documents
- word processing to assist in the preparation of reports and reviews that reflect the nature of study in visual arts in critical and historical studies
- multimedia to create presentations that include graphics components, digital works, sound, video and lighting
- databases to compile, organise and analyse visual arts material, technical information, experiments and records
- software management in the efficient storage of electronic information.

Work, Employment and Enterprise

In Visual Arts this involves developing an understanding of the artist — how they make artworks, why they make artworks — as well as the development of skills in artmaking practice.

In the mandatory and elective courses students develop an understanding of how artists and audiences interact, and their own role as an artist. They learn that an artist can be thought of as a designer, multimedia artist, animator, filmmaker, video and digital artist, web page designer, teacher, interior architect, landscape designer, photographer, sculptor, printmaker, architect, fabric and textile artist, and ceramicist.

Students can investigate the effects of globalisation and digitalisation in the expansion of creative work opportunities for artists in diverse fields such as advertising, interactive leisure design, publishing, communications, entertainment and recreation industries.

Students can investigate how artists and designers work individually and collaboratively with others in the work place in a range of industries including emergent creative and technological industries. They can investigate how artists create artworks for political, social and work-based issues including posters, banners, murals and billboards. Students investigate and develop their understanding of artists and practice and the relationships between artists and audiences, artworks and the world in making, and in critical and historical studies through investigations of particular issues in visual arts.

Aboriginal and Indigenous

Content will allow students to develop an understanding of the importance of language and the arts for maintaining culture, and be aware of the links between cultural expression and spirituality.

Students can investigate the types of works produced by Aboriginal and Indigenous artists and some ideas, issues and concepts of traditional and contemporary significance in local, national and international settings. These may include issues of copyright, appropriation and the protection and control of cultural and intellectual property. Students can investigate a variety of traditional and contemporary cooperative structures and collaborative practices from groups working in and across different locations.

In the mandatory course teachers can focus on considerations of the land, the Dreaming and symbolic representations in traditional and contemporary artworks, as well as political and social statements of dispossession and reconciliation. Students can explore traditional and contemporary Indigenous artmaking practices and the different cultural contexts for Indigenous works in making, and in critical and historical studies.

In the elective course students can investigate how visual arts reflects and constructs beliefs and attitudes about cultural identity, the relationships between Indigenous cultures and the world, including the impact of political, economic and technological change on Indigenous artmaking practices through the frames and the conceptual framework.

Civics and Citizenship

In the content of the syllabus, students will be given the opportunity to investigate the cultural heritage of the visual arts in this country through investigations of Australian Art.

In the mandatory course students can explore the work of particular Australian artists and organisations that have made a contribution to the artistic life of the country. They can focus on representations of Australian culture, traditions, pastimes, and expressions of nationalism in a range of artworks.

In the elective course students can investigate more complex relationships between artists, artworks, the world and audiences, and the conventions of representation relating to Australian art, culture, nationalism and traditions.

Difference and Diversity

In Visual Arts experience of personal, social, spiritual and cultural differences is developed through practice and the study of artworks representing different frames.

In the mandatory course students begin to understand some relationships within the conceptual framework, to appreciate the diverse forms and styles that art can take and to appreciate individuals' preferences for one over another. Teachers may focus on the development of a particular artist's practice and establish how they have been influenced by the world and events.

In the elective course students investigate the relationships within the conceptual framework and how personal, social and cultural differences can be examined and represented in artworks. Students can focus on conventions and innovations in the representation of ideas, beliefs and perceptions about the world through the frames and conceptual framework.

Environment

In Visual Arts this is achieved through engaging in artmaking practice using a range of media, within different frames and the conceptual framework to explore how the natural world is represented and how artists use the environment to make artworks.

In the mandatory and elective courses opportunities should be provided for students to focus on the purpose of a range of artworks including installations and works in the environment, the audience they are intended for and how the natural world is represented in a range of artworks in critical and historical studies.

The relationships between artists and artworks and the use of natural, built and social environments as a source of ideas can be investigated. Site-specific works and installations and works where audiences interact with the natural environment can be investigated through the conceptual framework and the frames.

Gender

In Visual Arts, this may take the form of focusing on the artistic achievements of significant female and male artists.

In the mandatory and elective courses students should be provided with opportunities to focus on critical and historical studies of art and how women and men have been represented in artworks throughout history. Students can investigate the contributions of particular artists and issues of gender in artworks through the frames and aspects of the conceptual framework.

Opportunities can be provided for students to investigate representations of cultural notions and stereotypes of femininity and masculinity in artworks through the conceptual framework and the frames. They may also investigate how artists have responded to and represented issues about gender in a range of contexts through various artworks.

Key Competencies

The following competencies are considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life.

Collecting, analysing and organising information

In the mandatory and elective courses students learn to collect and select information that is adapted and shaped in their investigations of ideas and images in the practice of making, and critical and historical studies. In developing informed points of view in written, oral and visual forms, students consider how information may be organised, analysed and used to represent new interpretations of ideas and interests in the world.

Communicating ideas and information

In the mandatory and elective courses students develop skills in representing ideas and interests in visual, written and oral forms. Students learn to consider the different ways their ideas and interests may be understood by audiences and how they communicate meaning.

Planning and organising activities

Visual Arts encourages students to actively investigate and develop networks of procedures and actions. In the mandatory and elective courses, students learn to plan courses of action and make judgements about ways to organise ideas, images and materials to represent a point of view in their artmaking. Through critical and historical studies, students learn to plan investigations and arguments that involve the organisation of written information and examples of artists, artworks and audiences to use in their explanations and evaluations.

Working with others and in teams

In the mandatory and elective courses students learn to work collaboratively. Through group discussions of ideas, research investigations, class debates and the making of collaborative works, students learn to work cooperatively and to consider the responses of others and respect other points of view.

Using mathematical ideas and techniques

In the mandatory and elective courses students develop skills in judging proportions, sizes, time and spatial relationships in two, three and four dimensions in their artmaking. Particular artworks employ complex mathematical knowledge and skills requiring precise measurement and geometry. For example, in Visual Arts students can employ these skills to measure and mix chemicals, and determine exposure and developing times in photography, mix different paints in specific ratios to create different colours, determine firing times, mix clay bodies and glazes in ceramics.

Solving problems

Solving problems is regarded as being central to this syllabus and the mandatory and elective courses. Practical forms of knowledge are recognised as foundational to learning in the subject. Students in Visual Arts examine and assess the nature and requirements of the various tasks they undertake in the art classroom. They make judgements about the appropriateness of actions and procedures to solve problems in artmaking and in critical and historical studies.

Using technology

In the mandatory and elective courses students develop skills in the use of both contemporary and traditional technology in artmaking. The range of technologies used in the mandatory and elective courses may include digital equipment in film/video and photography, computer hardware and software, printmaking equipment and a variety of materials used in the forms. Students also investigate the use of technologies in a range of artworks and in critical and historical studies of art.

Literacy

Literacy in critical and historical studies can focus on written and oral accounts of an artist's practice, a response to an artwork using one or more interpretive frames and research into aspects of the conceptual framework. In artmaking students develop their literacy skills using their visual arts diary to record experiments, the development of ideas and judgements about their artworks. Students also develop visual literacy through the development of skills in viewing and interpreting a diverse range of artworks as text.

In the mandatory course students learn to critically evaluate information and recognise a range of forms of written expression. They learn to interpret and construct different styles of writing and accounts of art using specific vocabulary relating to the frames and conceptual framework to investigate how meanings can be interpreted and explained in visual arts. They learn to communicate in written and verbal modes and to develop their listening skills.

In the elective course students use a range of text types to explain and defend judgements, prepare texts for different audiences, and apply the frames and conceptual framework to critical interpretations and historical explanations about art.

Multicultural

In Visual Arts an understanding of the importance and impact of different cultural practices is developed through the study of the conceptual framework and of how artmaking practice and artworks are developed within different frames — most particularly, the cultural frame.

In the mandatory and elective courses teachers can focus on the contribution different cultures, beliefs and systems have on the visual arts, and the significance and value of visual arts in different times and places in the world including Australia. The diversity of cultures can be investigated through the conceptual framework and relationships between the artist, artwork, world and audience in understanding how notions of cultural identity inform artistic practice.

Numeracy

In Visual Arts students explore aspects of numeracy, specifically number, measurement, data and space, and they engage in mathematical problems when negotiating the size, specifications and proportions of their artworks.

In the mandatory and elective courses students estimate, measure, compare, draw lengths, areas, volumes and angles in their artmaking. The basic numerical skills of addition, subtraction, division and multiplication are frequently used. In making, and in critical and historical studies, they may be required to read, interpret and make judgements about data including graphs, tables, charts, diagrams and timelines.

7.3 Content for Stage 4

Objective

Students will develop knowledge, understanding and skills to make artworks informed by their understanding of practice, the conceptual framework and the frames.

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.

Stage 4 Artmaking – Practice	
Students learn about: <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• artists working individually, in groups and in collaboration with others	Students learn to: <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 informed personal choices to shape meaning

Stage 4 Artmaking – Conceptual Framework	
<p>Students learn about:</p> <ul style="list-style-type: none"> • the function of the artist to make artworks – images or objects • the material, physical and virtual form of artworks intentionally made by artists • artworks produced for exhibition and display • the world as the source of ideas and concepts to make art • how artists invent, adapt and develop strategies and procedures to investigate the world to make artworks • artworks that relate to their own background and experience • how artists develop their intentions 	<p>Students learn to:</p> <ul style="list-style-type: none"> • 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 • identify the intention, audience and context for an exhibition and display of artworks • 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 • adapt and develop strategies and procedures to investigate the world to make artworks • record investigations and information gathering in their diary • develop artistic intentions arising from relationships between artist – artwork – world – audience

Stage 4 Artmaking – Frames	
<p>Students learn about:</p> <ul style="list-style-type: none">• the nature of at least three of the four frames and how they may be employed to express particular intentions or points of view• belief, value and meaning in artmaking in the subjective frame• belief, value and meaning in artmaking in the cultural frame• belief, value and meaning in artmaking in the structural frame• belief, value and meaning in artmaking in the postmodern frame	<p>Students learn to:</p> <ul style="list-style-type: none">• recognise that making artworks involves their own interpretive activity, employing different points of view• use their imaginations, intuitions, sensory and deeply felt experiences and views of beauty in the development of ideas in the making of art• use their cultural and community identities and social perspectives of interest to them in the development of ideas and interests to represent the world in the making of art• 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• 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

Objective

Students will develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames.

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.

Stage 4 Critical and Historical Studies – Practice

Students learn about:

- how artworks may be differently interpreted by artists, writers, critics, historians and other audiences
- how practice in the visual arts in different times and places is conditioned by a range of interests
- artistic practices, conventions and the networks of procedures that inform the approaches to artmaking of different artists or group of artists

Students learn to:

- identify and describe the purpose, audience and context for viewing artworks
- investigate a range of practices in the visual arts in different times and places
- discuss, consider and write about different aspects of practice
- 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

Stage 4 Critical and Historical Studies – Conceptual Framework

Students learn about:

- various artists, with a focus on what they do, where they work, how and why they work and how they develop their intentions
- 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:
 - 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
- 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
- different audiences for artworks including art critics, art historians, members of the public, teachers, parents, students, other artists

Students learn to:

- investigate the role and work of selected artists including groups of artists in different times and places
- 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
- 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
- adopt the role of an audience member when viewing art in various locations (eg in school, gallery visits and web exhibitions)

Stage 4 Critical and Historical Studies – Frames	
<p>Students learn about:</p> <ul style="list-style-type: none"> • the nature of at least three of the four frames as alternative frameworks of belief, value and meaning in visual arts • belief, value and meaning about artworks from the subjective frame • belief, value and meaning about artworks from the cultural frame • belief, value and meaning about artwork from the structural frame • belief, value and meaning about artworks from the postmodern frame 	<p>Students learn to:</p> <ul style="list-style-type: none"> • apply different points of view as represented by the frames to interpretations and explanations of selected artworks • identify and seek to explain how artists and audiences use their imaginations, intuitions, sensory and deeply felt experiences, and views of beauty in making and responding to art • identify and seek to explain how artists and audiences use cultural and community identities and social perspectives in making and responding to art • 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 • 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

Life Skills

For some students with special education needs, particularly those students with an intellectual disability, it may be determined that the above content is not appropriate. For these students, Life Skills outcomes and content can provide the basis for the development of a relevant and meaningful program – see section 8.

7.4 Content for Stage 5

Objective

Students will develop knowledge, understanding and skills to make artworks informed by their understanding of practice, the conceptual framework and the frames.

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.

Stage 5 Artmaking – Practice	
<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 • the pleasure and enjoyment in making artworks • how artists work in groups and in collaboration with others 	<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 • build their research, approaches to experimentation, procedures, skills and strategies and develop judgement in the practical action of using diaries and making of artworks • make informed personal choices to shape meaning

Stage 5 Artmaking – Conceptual Framework	
Students learn about: <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• the audience function as ongoing yet changeable as artworks inhabit subjective, structural, cultural and postmodern viewing contexts• the world as the source of ideas and concepts to make art• how artists invent, adapt and develop strategies and procedures to investigate the world to make artworks• the ways in which particular artworks relate to their own background and experience• how artists develop their intentions	Students learn to: <ul style="list-style-type: none">• 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• make artworks that connect with audiences through exhibition and display• develop research and investigative skills using their diary• invent, adapt and develop strategies and procedures to investigate the world to make artworks• utilise their diary to plan and conceptualise artworks• develop their artistic intentions in the making of art and how practice becomes more informed as they continue to make art

Stage 5 Artmaking – Frames	
<p>Students learn about:</p> <ul style="list-style-type: none"> • belief, value and meaning in artmaking in the subjective frame • concepts of art as the aesthetic expression of experience for themselves as artists and viewers <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 <ul style="list-style-type: none"> • belief, value and meaning in the visual arts in the postmodern frame • concepts of art as intertextual and as a way of recontextualising other art 	<p>Students learn to:</p> <ul style="list-style-type: none"> • focus on how human experience provides a creative source of ideas for artmaking by drawing on their imaginative responses, intuitions, sensory and deeply felt experiences and views of beauty • recognise how their own lives and personal and family experiences can connect with intentions for their artworks and the types of works they make • consider how they build a personal relationship with an audience <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 eg the 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 <ul style="list-style-type: none"> • modify, interpret or appropriate images from a variety of sources and seek to question concepts about art such as precious, unique and singular • recognise the role of the audience in the construction and layering of meaning in their art • explore notions of irony, parody and critique of art in their making of art

Objective

Students will develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames.

Outcomes:

A student:

- 5.7 applies their understanding of aspects of practice to critical and historical interpretations of art
- 5.8 uses their understanding of the function of and relationship between artist – artwork – world – audience in critical and historical interpretations of art
- 5.9 demonstrates how the frames provide different interpretations of art
- 5.10 demonstrates how art criticism and art history construct meanings.

Stage 5 Critical and Historical Studies – Practice

Students learn about:

- 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
- artistic practices, conventions and procedures that inform the approaches to artmaking of different artists, group of artists and artistic movements
- how the conceptual framework can be applied to understanding the practices of artists, critics and historians and the artworld
- the language and structure of argument
- how the frames offer alternative ways to think about the purposes of practice including those of the artist, critic and historian

Students learn to:

- 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
- seek to explain the different artistic practices of selected artists and groups and different artistic movements
- recognise beliefs about the individual, social structures, the artworld and power when critically interpreting art
- consider how practices can be interpreted from different points of view

Stage 5 Critical and Historical Studies – Conceptual Framework

Students learn about:

- selected artists, with a developing understanding of relationships between the artist – artwork – world – audience
- artists and groups of artists working in Australia, international artists, designers, architects from different times and places with a focus on:
 - contemporary artists and modern artists
 - artists from different cultures
 - Aboriginal and Indigenous artists
 - female and male artists
 - those who use conventional and/or more contemporary technologies
- 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
- different audiences for artworks
- how the frames offer alternative ways to think about relationships between the artist – artwork – world – audience

Students learn to:

- investigate the role of the artist, including groups of artists, in different times and places and contemporary and historical contexts
- investigate how different artists in different times and places develop their intentions and recognise some of the constraints they work within
- consider how different kinds of artists work individually and collaboratively in different contexts eg in design or architectural offices, multimedia projects, film, community projects, for retrospective and group shows
- explain how artists interpret the world in making artworks and how they seek to represent concepts through a range of styles and approaches
- further focus on 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
- make comparisons between different kinds of artworks which take into account their symbolic and material properties
- recognise how audiences contribute to the meaning of art and how their views of works may alter in different contexts and times
- interpret and explain relationships between artists – artworks – the world – audiences

Stage 5 Critical and Historical Studies – Frames

Students learn about:

- belief, value and meaning from the **subjective** frame
- concepts of art as the aesthetic expression of experience for makers and viewers

- belief, value and meaning from the **cultural** frame
- concepts of art as the aesthetic building and defining of social identity

Students learn to:

- identify and seek to explain how artists and audiences use their imaginations, intuitions, sensory and deeply felt experiences, and views of beauty in making and responding to art
- identify how critical and historical accounts provide a way to understand the intentions and practices of artists in individualistic ways
- consider how critical and historical accounts provide a way to understand artist movements and periods in individualistic ways
- identify and account for subjective orientations to art

- 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

Stage 5 Critical and Historical Studies – Frames	
<p>Students learn about:</p> <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"> • belief, value and meaning from the postmodern frame • concepts of art as intertextual and as a way of recontextualising other art 	<p>Students learn to:</p> <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 <ul style="list-style-type: none"> • 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 • explain how critical and historical accounts critique power in art seeking to uncover patterns of authority and the dominance of particular narratives of art • identify and account for postmodern orientations to art

Life Skills

For some students with special education needs, particularly those students with an intellectual disability, it may be determined that the above content is not appropriate. For these students, Life Skills outcomes and content can provide the basis for the development of a relevant and meaningful program – see Section 8.

8 Life Skills Outcomes and Content

The Board of Studies recognises that a small percentage of students with special education needs may best fulfil the mandatory curriculum requirements for Visual Arts by undertaking Life Skills outcomes and content. (Requirements for access to Life Skills outcomes and content are detailed in section 1.2.)

Life Skills outcomes will be selected on the basis that they meet the particular needs, goals and priorities of each student. Students are not required to complete all outcomes. Outcomes may be demonstrated independently or with support.

In order to provide a relevant and meaningful program of study that reflects the needs, interests and abilities of each student, schools may integrate Visual Arts Life Skills outcomes and content across a variety of school and community contexts.

8.1 Outcomes

Objectives

Students will develop knowledge, understanding and skills:

- to **make artworks** informed by their understanding of practice, the conceptual framework and the frames
- to **critically and historically interpret art** informed by their understanding of practice, the conceptual framework and the frames.

Objective	Area of Content	Outcomes
Students will:		A student:
develop knowledge, understanding and skills to make artworks informed by their understanding of practice, the conceptual framework and the frames	Practice	LS.1 experiences a variety of artmaking activities LS.2 explores a variety of materials, techniques and processes
	Conceptual framework	LS.3 explores the function of a variety of artists and audiences LS.4 explores the ways in which experiences of the world can be communicated in artworks
develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames.	Frames	LS.5 recognises that various interpretations of artworks are possible LS.6 makes a variety of artworks that reflect experiences, responses or a point of view
	Representation	LS.7 explores how ideas and interests in the world can be represented in their artmaking
	Conceptual strength and meaning	LS.8 explores ways to develop ideas in artworks
	Resolution	LS.9 uses a range of materials, techniques and processes to make artworks

8.2 Content

The content forms the basis for learning opportunities. Content will be selected on the basis that it meets the needs, goals and priorities of each student. Students are not required to complete all of the content to demonstrate achievement of an outcome.

The examples provided are suggestions only.

Objectives

Students will develop knowledge, understanding and skills:

- to **make artworks** informed by their understanding of practice, the conceptual framework and the frames
- to **critically and historically interpret art** informed by their understanding of practice, the conceptual framework and the frames.

Outcomes

A student:

LS.1 experiences a variety of artmaking activities

LS.2 explores a variety of materials, techniques and processes

LS.9 uses a range of materials, techniques and processes to make artworks.

Life Skills – Practice

Students learn about:

- a variety of artmaking activities
- the qualities of a variety of materials in 2D, 3D and 4D forms
- a range of materials used in making artworks

Students learn to:

- participate in a variety of artmaking activities including:
 - 2D forms: drawing, painting, printmaking, photography, digital media, collage
 - 3D forms: sculpture, ceramics, textiles and fibre
 - 4D forms: film and video, digital animation, multimedia, performance works
- explore the qualities of 2D materials eg wet and dry media, charcoal, ink, pencil, crayon, paint, on paper and other surfaces
- explore the qualities of 3D materials eg clay, plaster, wire, papier-mache, instant papier-mache
- explore the textural surfaces of a range of artworks eg sculpture, ceramic forms, textiles and fibre
- explore the qualities of 4D media eg film and video, digital animation, performance works
- experiment with a range of materials and techniques, for example:
 - 2D forms: wet and dry media: finger painting, spraying/dripping, splattering, airbrushing, rubbing, shading, smudging, dotting
 - 3D forms: sculpture: modelling, carving, building, constructing, assembling

Life Skills – Practice	
<p>Students learn about:</p> <ul style="list-style-type: none"> • the process of developing and making artworks • the different technical processes for making artworks 2D, 3D and 4D forms • ideas and interests in the world that can be represented in a range of artworks and forms, for example: animals, fantasy, people, the environment, places, objects, social and national identity, other living things, celebrations, events, relationships, theories, issues about art 	<p>Students learn to:</p> <ul style="list-style-type: none"> – 4D forms: film and video: shooting, editing, composing, manipulating, sound editing: <ul style="list-style-type: none"> – record a student’s involvement in a school sports carnival or a community celebration – use digital cameras and other computer-based technologies to edit and make a narrative or sequence of events – investigate the framing of images and unusual viewpoints and angles to create interest, mood and tension; cropping an image to heighten emotional impact • follow a procedure to make an artwork: <ul style="list-style-type: none"> – select idea or interests/theme – select media – make preliminary drawings and/or experiments to explore qualities and technical applications of media and record in Visual Arts diary – develop an idea or composition for an artwork – consider technical processes to make an artwork – select media, techniques and processes to make an artwork • use technical processes for making artworks, for example: <ul style="list-style-type: none"> – <i>drawing</i>: experiment with drawing techniques and different kinds of drawing materials – <i>pressed clay mould pot</i>: use a preformed mould to make a clay pot, glaze and fire – <i>computer graphic</i>: create a design or image by experimenting with the different tools in a paint/draw software program • represent ideas and interests in the world in a range of artworks and forms, for example: <p><i>People:</i></p> <ul style="list-style-type: none"> – <i>monoprints</i>: using hands and feet to make prints – <i>drawing</i>: tracing around body shape and decorating using paint – <i>painting</i>: tracing around head profile and decorating with paint – <i>sculpture</i>: making a plaster bandage mask

Life Skills – Practice	
<p>Students learn about:</p> <ul style="list-style-type: none"> • the development of artworks over time <ul style="list-style-type: none"> – single works or a group of works • exploring ideas and interests in the world and a range of forms to make a variety of artworks 	<p>Students learn to:</p> <ul style="list-style-type: none"> • participate in the development of artworks over time, for example: <ul style="list-style-type: none"> <i>Places: The beach:</i> <ul style="list-style-type: none"> – experience the beach environment, wet and dry sand, the sea, seaweed to touch and smell, shells to touch and listen to – collect shells, seaweed and found objects – make rubbings of interesting textures – take photographs using digital and/or disposable cameras – use found objects to create a monoprint – create a photogram using collected beach objects – develop a 3D relief collage of the beach using texture rubbings, digital images, sand, found objects and other collage materials <i>Events: Celebration of an event:</i> a school art exhibition; a centenary of the school or town, Australia Day, Anzac Day, National Aboriginal and Indigenous Day of Celebration (NAIDOC) week, a cultural festival or a promotional day for charity fundraising: <ul style="list-style-type: none"> – identify and describe aspects of the event and its significance to students – explore ways to promote the event in the local community – make a poster using silk screen techniques – make a banner using stencilling techniques – make invitations using word processing techniques – make promotional items to sell such as T-shirts, tea towels, calico bags, greeting cards, bookmarks, badges

<p>Outcomes A student: LS.3 explores the function of a variety of artists and audiences LS.4 explores ways in which experiences of the world can be communicated in artworks LS.7 explores how ideas and interests in the world can be represented in their artmaking.</p>	
<p>Life Skills – Conceptual Framework</p>	
<p>Students learn about:</p> <ul style="list-style-type: none"> • artists and the works they make • the work of a variety of artists • the role of artists • the role of audiences in relation to artworks • how experiences of the world can be represented in artworks 	<p>Students learn to:</p> <ul style="list-style-type: none"> • recognise that artists include men and women from a wide range of social and cultural backgrounds and that they may work individually or in groups • explore the work of a variety of artists including designers, printmakers, sculptors, multimedia artists/designers, photographers, video and digital film makers, architects, interior designers, fabric and textile artists/designers, ceramicists – eg visit a gallery to view the work of artists, invite artists to the school • recognise that artists create artworks for different purposes including personal, functional, decorative, symbolic, social, cultural, political eg Aboriginal Art – cultural communication and heritage • identify techniques and processes that artists use when working with different 2D, 3D and 4D forms • use techniques and processes for making artworks (refer to Practice) • participate appropriately as an audience eg: <ul style="list-style-type: none"> – view and respond to artworks in a variety of contexts – respond to the mood or idea represented in artworks such as sadness, joy, fear • identify some of the effects that artworks have on an audience eg communicate, describe or discuss responses – shock, like/dislike, confusion • identify artworks which communicate experiences of the world eg Picasso – ‘Guernica’; Edvard Munch – ‘The Scream’; Jeffrey Smart – ‘Cahill Expressway’; Charles Meere – ‘Australian Beach Pattern’; Jeff Koons – ‘Puppy’

<p>Outcomes A student: LS.5 recognises that various interpretations of artworks are possible LS.6 makes a variety of artworks that reflect experiences, responses or a point of view LS.8 explores ways to develop ideas in artworks.</p>	
<p>Life Skills – Frames</p>	
<p>Students learn about:</p> <ul style="list-style-type: none"> responding to and interpreting artworks communicating experiences, responses or a point of view representing ideas and interests in artworks communicating ideas through the organisation of visual qualities of line, colour, shape, texture, pattern, tone, space 	<p>Students learn to:</p> <ul style="list-style-type: none"> respond to an artwork eg communicate like or dislike for artwork – smile, nod, gesture, vocalise, offer opinion in a verbal or written form identify particular visual qualities of an artwork eg point to the artwork and identify areas of interest, recognise different colours, textures and surface qualities explore a personal response to an artwork eg describe the artwork referring to features, visual qualities and ideas and interests represented identify aspects of an artwork that connect with personal interests and understanding of the world eg discuss or compare a personal view or interpretation of an artwork with others, consider and respect other points of view, communicate a point of view or interpretation make artworks that reflect experiences, responses or a point of view eg make a painting to communicate an emotion using colour and paint techniques such as dribble, splatter, drip, spray, sponge make artworks that reflect ideas and interests: eg create a class mural around the idea ‘Our Cultural Heritage’, using bisqued ceramic tiles decorated with underglazes or decorate a soft clay tile by adding clay, stamping and incising make artworks which explore how visual qualities are used to represent ideas and develop meaning eg: <ul style="list-style-type: none"> line – to represent swirling water, an angry face, a furry animal, a spiky plant colour – to represent an emotion, mood, how objects appear in different lights shape – to represent natural and manufactured objects, leaves, shells, stones, rain, clouds, buildings, bridges texture – to represent how manufactured and natural objects look and feel tone – to represent shadows, light, moods and feelings

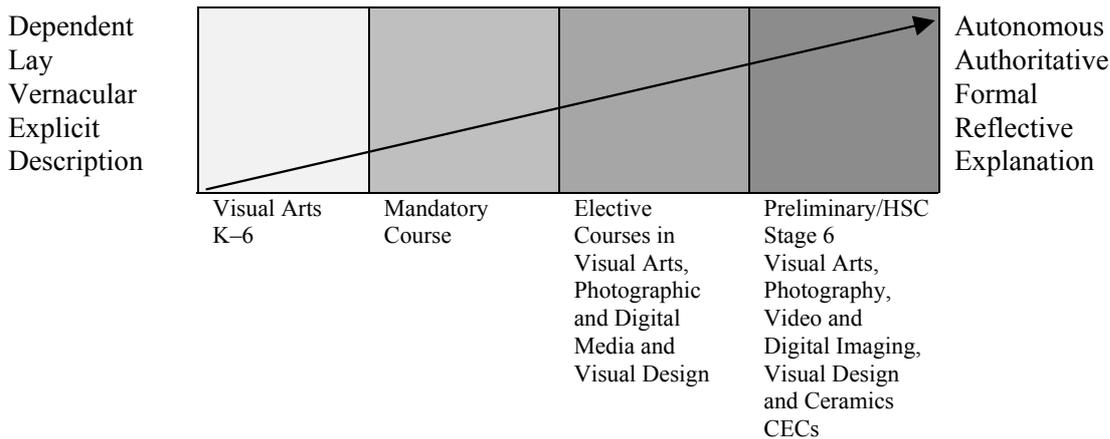
Life Skills – Frames	
<p>Students learn about:</p> <ul style="list-style-type: none"> • communicating ideas and interests through signs and symbols • communicating using images from a variety of sources 	<p>Students learn to:</p> <ul style="list-style-type: none"> – pattern – to represent the decorative qualities of fabrics, natural objects – shells, bark, spider webs, insects, manufactured objects – buildings, car tyres, wheels, bicycles, roads – space – to represent perspective, objects in the distance and close up, shallow and deep space <ul style="list-style-type: none"> • recognise that signs and symbols communicate meaning eg universal signs and symbols in the local and wider community, images and objects in artworks • make signs and symbols to communicate information eg a symbol to represent the art room, a symbol to represent a subject on their school timetable • make artworks using images and objects to communicate information: • <i>places</i> eg collage of texture rubbings and/or found objects in the school environment; • <i>other living things</i> eg make a dragon out of clay • <i>people</i> eg a self-portrait painting with a prized possession • adapt, revise and reinterpret an image from an existing artwork to produce a new artwork eg: use digital technology to substitute the face of a student for the face of a portrait from the past

9 Continuum of Learning in Visual Arts K–10

The continuum of learning in Visual Arts can be characterised as a number of conceptual shifts in students’ understanding:

- from describing to explaining the visual arts
- from a dependent to a more autonomous and authoritative practice
- from a lay or vernacular performance to a more formal performance
- from an explicit learner to a more reflective learner.

This can be represented as:



These conceptual shifts are addressed in the outcomes and in how content can be interpreted in each of the syllabuses. This approach takes into account the prior learning of students and can accommodate students who have had a limited exposure to the visual arts or have limited understandings of the subject. The following examples sketch out aspects of the continuum.

Practice

The focus on practice remains reasonably implicit in Early Stage 1–Stage 2. By the end of Stage 3 students may begin to recognise how the visual arts exist as a field of social practice that employs their own resources and understanding of art. They can understand some of the different interests in the artworld in the ways that ideas and interests in the world, concepts and materials are used. They can investigate ideas and interests and assemble materials in different ways to suit various purposes and audiences. By Stages 4 and 5 students have more complex understandings of the networks of procedures of practice as they relate to artmaking and the critical and historical studies of art. They can understand how their intentions, actions and judgements occur within particular contexts and seek to refine and extend these. Through Stages 4–6 students can more intentionally consider the protocols and conventions within the visual arts and seek to innovate in the works they produce. The importance of time, reflection and intentional action becomes more acute through these stages as well as offering the wider repertoire they can mobilise in their choices.

The Conceptual Framework

The conceptual framework enables students to develop, from Early Stage 1 to Stage 6, an understanding of the function of and relationships between the agencies of the artist – artwork – world – audience. These relationships become more complex over time. A focus on objects depicted as art is often the basis for making artworks in Early Stage 1 – Stage 1. As understanding grows, students are less reliant on the object to be depicted and learn to move beyond representing the properties of the object by employing particular artistic conventions. Through Stages 4–6 students investigate, and with increasing complexity reflect upon, the relationships between the agencies of the artworld in their artmaking and critical and historical studies of art.

The Frames

The meaning and value of art which is believed to be self-evident around Stages 1–2 is replaced by a more complex and reflective view of art in which students understand that different interpretations of art, informed by different theoretical views, are possible (Stages 4–6). Towards the end of Stage 3 and through Stage 4 students recognise that to make art requires their own interpretation and that people have different views of art. By Stage 5 students are recognising more about the significance of interpretation and are learning to defend their judgements based on identified frames of value. In the HSC course they demonstrate understanding of how the frames provide the different bases for working independently in their making of a body of work and how they orientate critical and historical investigations of the visual arts.

9.1 Stage Outcomes

Stage outcomes and stage statements illustrate the continuum of learning in the *Visual Arts Years 7–10 Syllabus*.

Early Stage 1	Stage 1	Stage 2	Stage 3
<p>Making VAES1.1 Makes simple pictures and other kinds of artworks about things and experiences.</p> <p>VAES1.2 Experiments with a range of media in selected forms.</p>	<p>VAS1.1 Makes artworks in a particular way about experiences of real and imaginary things.</p> <p>VAS1.2 Uses the forms to make artworks according to varying requirements.</p>	<p>VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful* by choosing among aspects of subject matter.</p> <p>VAS2.2 Uses the forms to suggest the qualities of subject matter.</p>	<p>VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.</p> <p>VAS3.2 Makes artworks for different audiences assembling materials in a variety of ways.</p>
<p>Appreciating VAES1.3 Recognises some of the qualities of different artworks and begins to realise that artists make artworks.</p> <p>VAES1.4 Communicates their ideas about pictures and other kinds of artworks.</p>	<p>VAS1.3 Realises what artists do, who they are and what they make.</p> <p>VAS1.4 Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.</p>	<p>VAS2.3 Acknowledges that artists make artworks for different reasons and that various interpretations are possible.</p> <p>VAS2.4 Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.</p>	<p>VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</p> <p>VAS3.4 Communicates about the ways in which subject matter is represented in artworks.</p>

* ‘Beautiful’ within this outcome does not simply mean ‘pretty’ but rather something that excites and arouses awe, wonder, fascination and delight.

Area of Content	Stage 4 Outcomes A student:	Stage 5 Outcomes A student:
Artmaking		
Practice	4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks	5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
Conceptual framework	4.2 explores the function of and relationships between artist – artwork – world – audience	5.2 makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience
Frames	4.3 makes artworks that involve some understanding of the frames	5.3 makes artworks informed by an understanding of how the frames affect meaning
Representation	4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts	5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts
Conceptual strength and meaning	4.5 investigates ways to develop meaning in their artworks	5.5 makes informed choices to develop and extend concepts and different meanings in their artworks
Resolution	4.6 selects different materials and techniques to make artworks	5.6 demonstrates developing technical accomplishment and refinement in making artworks
Critical and historical studies		
Practice	4.7 explores aspects of practice in critical and historical interpretations of art	5.7 applies their understanding of aspects of practice to critical and historical interpretations of art
Conceptual framework	4.8 explores the function of and relationships between artist – artwork – world – audience	5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art
Frames	4.9 begins to acknowledge how art can be interpreted from different points of view	5.9 demonstrates how the frames provide different interpretations of art
Representation	4.10 recognises that art criticism and art history construct meanings	5.10 demonstrates how art criticism and art history construct meanings

9.2 Stage Statements

Stage statements are summaries of the knowledge, understanding, skills, values and attitudes that have been developed by students as a consequence of achieving the outcomes for the relevant stage of learning.

Early Stage 1

Students have begun to realise that they can act like artists in their artmaking and are guided by the teacher's instruction. They have learnt that artists make artworks.

Students have recognised that pictures, drawings, sculptures and digital artworks are kinds of things that are made, although at this stage they have a limited conception of art. Their understanding of artworks made by others tends to be confined to associations they may make with their experience and feelings about what is depicted in an artwork. They also respond to other things within artworks that attract their interest, such as colours and shapes. They have learnt about some of the properties of different media, tools and techniques and have been guided by the teacher in their experiments with these. They have realised that media can be used to create visual effects that link with what they see and understand in the world.

Students have learnt that the depiction of situations, objects and events that are related to their experiences, including imagined experiences, can be explored in their artmaking and artworks. They tend to think that what is depicted is responsible for the picture.

Students have a limited concept of the audience but have learnt that audiences, including themselves, look at and respond to artworks. They can identify particular features, make links with their own experiences, and show preferences.

Stage 1

Students have developed some further understanding of how they can work like artists in their artmaking according to the teacher's instruction. They have broadened their concept of the artist, recognising that artists make artworks for various reasons.

Students have recognised that pictures, drawings, sculptures and digital artworks are the kinds of things that are made by artists and that they can take on different meanings. They have recognised that making art involves consideration of subject matter and concepts, techniques and issues to do with representation. They have recognised that representations in artworks that they and others make may not cohere with how things exist in the world. Students have learnt about the qualities of different media, tools and techniques and investigated their expressive potential in a more intentional way. They have started to match the visual effects that can be obtained with different media and techniques with what they see in the world or what they can imagine.

Students continue to depict situations, objects and events that are related to their real experiences but these are more particular and are developed in response to the teacher's requirements.

They are beginning to understand that audiences, including themselves, take into account different factors such as the qualities in an artwork, the artist, and how the world is depicted when artworks are looked at, talked about and written about.

Stage 2

Students have developed some understanding of artistic intentions and recognise that an artist's intentions, including their own, affect what is produced as art. They are also beginning to recognise how they and other artists anticipate an audience when they make art.

Students have learnt that other factors besides their immediate experience contribute to their understanding of how they can make and appreciate art. They have started to realise that artmaking involves using their understanding of the traditions and disciplines of the field of the visual arts. Students have developed interests in particular aspects of subject matter and have become increasingly interested in their own representational activity. They have learnt to use and experiment with particular techniques, tools and graphic schema and to assemble these in a variety of ways to make artworks. Their judgements about their own and others' artworks are made on the grounds that an artwork is regarded as 'good' when it resembles the thing it is about (eg in terms of its size, colour matching, scale, detail).

Students, guided by the teacher's instruction, have learnt how they can select among aspects of subject matter, which is interesting and beautiful, to make artworks. How they interpret the world (eg things, objects, people), becomes more particular, focused and detailed in their artmaking.

Students have developed some understanding that audiences, including themselves, and artists may have potentially different interpretations of artworks influenced by such things as personality, culture and circumstances. They are beginning to recognise relationships between the world represented, the artist and qualities of an artwork in their explanations of art.

Stage 3

Students have learnt, guided by the teacher's instruction, that how they go about their artmaking is driven to a considerable extent by the requirements, traditions and disciplines of the field of the visual arts. They have learnt about the contributions of some artists to societies and cultures at different times and places and are beginning to respect the nature of artistic practice, including their own, as a social activity.

Students have learnt about and learnt to use a repertoire of techniques (eg colour, tone, light, scale) and visual devices that can be used in innovative ways in the making of various kinds of artworks. They understand that as they seek to control or alter the material qualities of their artworks they may change their meanings, and they recognise that audiences may respond in different ways to their artworks. Students are developing understanding about how they can interpret artworks while recognising that interpretations are separate from the artworks themselves and separate from what the artworks refer to.

Students have become further interested in interpreting and capturing likenesses in their artworks of things in the physical or fictitious world. The concepts they have about art, which influence their approach to artmaking, are more closely connected with those of the artworld (eg they understand concepts such as abstract, expressive, minimal and virtual).

Students are beginning to think about where the meaning of an artwork lies and to recognise that interpretations of artworks may vary, by artist and audiences, reflecting different beliefs about art (eg its self-expressive value, its cultural value, its value as a form of communication).

Stage 4

Students who have achieved Stage 4 have demonstrated an awareness of how practice, the conceptual framework and the frames affect the making and the critical and historical studies of art.

In artmaking students have explored different conventions and procedures, and the material techniques and properties of a range of 2D (including drawing), 3D and 4D forms to represent ideas and interests in the world.

They have explored aspects of the conceptual framework and investigated the function of and relationships between the artist, artwork, world and audience in making artworks. Students have learnt how artists represent their intentions and different ideas and interests in the world and they understand that the frames are the basis for developing meanings in artworks.

In critical and historical studies students have learnt that art can be explained and interpreted from different points of view. They recognise how interpretations and explanations are constructed and communicated through examples of descriptions, accounts and narratives of art criticism and art history.

They have learnt about and can explain the functions of artists, artworks, the world and audiences in different times and places and recognise how artworks are a reflection of the time and place in which they are made. They understand how the frames can be used to interpret and explain art and allow for a range of understanding of meaning and belief.

Stage 5

Students who have achieved Stage 5 have developed understanding of practice, the conceptual framework and the frames as they relate to making of, and critical and historical studies of art.

Students have experienced increasing autonomy and refinement in their artmaking, and may seek to innovate, informed by an understanding of the material techniques and conventions of a range of 2D, 3D and 4D forms and procedures. Students have investigated the building of a body of work as a way of representing and resolving ideas and interests over time. They have learnt to reflect on the meaning and significance of their own artmaking and to identify how artworks, roles and intentions can be understood in their work and the work of other artists.

They have explored the agencies of the conceptual framework and understand the relationships between artist, artwork, world and audience and how this can contribute to the development of meaning in different times and places. They have learnt to apply the structural, postmodern, cultural and subjective frames to explore ideas and develop meanings in their artworks.

In critical and historical studies students are able to explain, interpret and make judgements about art using the frames to investigate different points of view. They have an understanding of the function of and relationships between the artist, artwork, world and audience and can infer how social and cultural ideas create meaning and significance in artworks in different times and places.

10 Assessment

10.1 Standards

The Board of Studies *K–10 Curriculum Framework* is a standards-referenced framework that describes, through syllabuses and other documents, the expected learning outcomes for students.

Standards in the framework consist of two interrelated elements:

- outcomes and content in syllabuses showing what is to be learnt
- descriptions of levels of achievement of that learning.

Exemplar tasks and student work samples help to elaborate standards.

Syllabus outcomes in Visual Arts contribute to a developmental sequence in which students are challenged to acquire new knowledge, understanding and skills.

The standards are typically written for two years of schooling and set high, but realistic, expectations of the quality of learning to be achieved by the end of Years 2, 4, 6, 8, 10 and 12.

Using standards to improve learning

Teachers will be able to use standards in Visual Arts as a reference point for planning teaching and learning programs, and for assessing and reporting student progress. Standards in Visual Arts will help teachers and students to set targets, monitor achievement, and, as a result, make changes to programs and strategies to support and improve each student's progress.

10.2 Assessment for Learning

Assessment for learning in Visual Arts is designed to enhance teaching and improve learning. It is assessment that gives students opportunities to produce the work that leads to development of their knowledge, understanding and skills. *Assessment for learning* involves teachers in deciding how and when to assess student achievement, as they plan the work students will do, using a range of appropriate assessment strategies including self-assessment and peer assessment.

Teachers of Visual Arts will provide students with opportunities in the context of everyday classroom activities, as well as planned assessment events, to demonstrate their learning.

In summary, *assessment for learning*:

- is an essential and integrated part of teaching and learning
- reflects a belief that all students can improve
- involves setting learning goals with students
- helps students know and recognise the standards they are aiming for
- involves students in self-assessment and peer assessment
- provides feedback that helps students understand the next steps in learning and plan how to achieve them
- involves teachers, students and parents in reflecting on assessment data.

Quality Assessment Practices

The following *Assessment for Learning Principles* provide the criteria for judging the quality of assessment materials and practices.

Assessment for learning:

- **emphasises the interactions between learning and manageable assessment strategies that promote learning**

In practice, this means:

- teachers reflect on the purposes of assessment and on their assessment strategies
- assessment activities allow for demonstration of learning outcomes
- assessment is embedded in learning activities and informs the planning of future learning activities
- teachers use assessment to identify what a student can already do.

- **clearly expresses for the student and teacher the goals of the learning activity**

In practice, this means:

- students understand the learning goals and the criteria that will be applied to judge the quality of their achievement
- students receive feedback that helps them make further progress.

- **reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark**

In practice, this means:

- teachers use tasks that assess, and therefore encourage, deeper learning
- feedback is given in a way that motivates the learner and helps students to understand that mistakes are a part of learning and can lead to improvement
- assessment is an integral component of the teaching-learning process rather than being a separate activity.

- **provides ways for students to use feedback from assessment**

In practice, this means:

- feedback is directed to the achievement of standards and away from comparisons with peers
- feedback is clear and constructive about strengths and weaknesses
- feedback is individualised and linked to opportunities for improvement.

- **helps students take responsibility for their own learning**

In practice, this means:

- assessment includes strategies for self-assessment and peer assessment emphasising the next steps needed for further learning.

- **is inclusive of all learners**

In practice, this means:

- assessment against standards provides opportunities for all learners to achieve their best
- assessment activities are free of bias.

10.3 Reporting

Reporting is the process of providing feedback to students, parents and other teachers about students' progress.

Teachers can use evidence gathered from assessment to extend the process of *assessment for learning* into their *assessment of learning*. In a standards-referenced framework this involves teachers in making professional judgements about student achievement at key points in the learning cycle. These may be at the end of a year or stage, when schools may wish to report differentially on the levels of knowledge, understanding and skills demonstrated by students.

Descriptions of levels of achievement for Stage 4 and Stage 5 in Visual Arts have been developed to provide schools with a useful tool to report consistent information about student achievement to students and parents, and to the next teacher to help to plan the next steps in the learning process. These describe observable and measurable features of student achievement at the end of a stage, within the indicative hours of study. Descriptions of levels of achievement provide a common language for reporting.

At Stage 5 there are six levels of achievement. Level 6 describes a very high level of achievement in relation to course objectives and outcomes. Level 2 describes satisfactory achievement, while the level 1 description will help identify students who are progressing towards the outcomes for the stage.

At the end of Year 10, teachers of Visual Arts Years 7–10 will make an on-balance judgement, based on the available assessment evidence, to match each student's achievement to a level description. This level will be reported on the student's School Certificate Record of Achievement.

At Stage 4 there are four levels of achievement. Level 4 describes a very high level of achievement; levels 2 and 3 describe satisfactory and high achievement that should provide a solid foundation for the next stage of learning. The level 1 description will help identify students who are progressing towards the outcomes for the stage.

For students undertaking Life Skills outcomes and content in Years 7–10, the content listed for each identified Life Skills outcome forms the basis of the learning opportunities for these students. It also provides examples of activities on which teachers can base judgements to report student progress in relation to individual learning goals.

10.4 Choosing Assessment Strategies

Planning for assessment is integral to programming for teaching and learning. In a standards-referenced framework, teachers assess student performance on tasks in relation to syllabus outcomes and make on-balance judgements about student achievement. Assessment relies on the professional judgement of the teacher and is based on reliable data acquired in a fair and challenging environment, from multiple performances in a variety of contexts. Assessment is fundamental for furthering student learning.

In planning programs, teachers, individually and collaboratively, review the syllabus and standards materials. They use these materials to describe for themselves what students should know and be able to do at a particular stage, and they consider the kinds of evidence their students could produce to show they have learnt what they needed to learn.

Students are provided with a description of the learning expected to be accomplished, opportunities to discuss the criteria on which judgements will be based, time to learn, and where possible, examples of what that learning looks like.

Assessment is used to determine the students' initial knowledge, understanding and skills, to monitor student progress and to collect information to report student achievement. The assessment cycle is continuous; students receive and give themselves feedback on what they have learnt, and what needs to be done to continue their learning. Students gain information about their learning through feedback from teachers and from self-assessment and peer assessment. The challenge and complexity of assessment tasks increase to enable students to develop evaluative independence as they assess their own knowledge, understanding and skills, and determine ways to improve their learning.

Teachers of Visual Arts should employ a range of assessment strategies to ensure that information is being gathered regarding the knowledge and understanding that are being acquired, and the skills that are being developed. Strategies should be appropriate to the outcomes being addressed, be manageable in number and be supportive of the learning process. Teachers could work collaboratively in planning appropriate assessment strategies. Working collaboratively leads teachers to develop a shared understanding of the syllabus standards and also supports teachers in making consistent and comparable judgements of student achievement in relation to these standards.

In planning for assessment in Visual Arts it is important for teachers to consider:

- the requirements of the syllabus
- the accessibility of the proposed activity in terms of language requirements
- the appropriateness of the challenge presented to individual students
- resource availability
- how the task will be administered
- the way in which feedback will be provided.

In planning for assessment, teachers of Visual Arts need to consider how results will be recorded, with a view to ensuring that there is sufficient and appropriate information collected for making an on-balance holistic judgement of the standard achieved by the student at the end of the stage. The evidence collected should enable teachers of Visual Arts to make consistent judgements to meet the various reporting requirements that the system, school and community may have.

Visual Arts particularly lends itself to the following assessment techniques:

Mandatory course

Artmaking

Assessment activities might include:

- investigations of a range of materials, techniques and procedures to make artworks in 2D, 3D and/or 4D forms
- individual and group artmaking activities including installations, site-specific works, video, murals
- oral presentations explaining artmaking procedures and strategies, and how ideas and interests can be represented
- the exhibition of students' artworks.

Assessment activities relating to the Visual Arts diary might include:

- presentation of student research, work and experiments with the material properties of forms and techniques
- exploration of ideas and interests through preliminary sketches, notes, diagrams, photographs and mediated images
- explanations of artmaking procedures and strategies.

In the mandatory course artmaking can be used to assess the students' ability to demonstrate their:

- understanding of how different conventions and procedures can be used to make artworks
- use of different materials and techniques to represent ideas and interests in the world
- understanding of how a point of view and meanings can be developed in artworks
- understanding of the function of and relationships between the agencies of the conceptual framework in making artworks for exhibition and an audience.

Critical and historical studies

Assessment activities might include:

- short explanations and interpretations of artworks employing one or more frames
- a class debate addressing an issue in art
- role play scenarios including: assuming the role of the artist in explaining how an artwork was made; assuming the role of an audience member in an exhibition; assuming the role of a journalist or an art critic in verbal and written forms
- short research tasks investigating artists and the artworks they make
- writing a catalogue entry for a school exhibition
- writing a report about an exhibition, at school or at a gallery.

In the mandatory course critical and historical studies can be used to assess the students' ability to demonstrate their:

- understanding of how and why artists make artworks
- awareness of different kinds of artworks
- understanding of how artworks can be interpreted and explained
- ability to use one or more of the frames to explain and interpret artworks.

Elective course

Artmaking

Assessment activities might include:

- investigations of an extended range of materials, techniques and procedures to build a body of work including resolved as well as more provisional works
- individual and group artmaking activities including site-specific works, installations and other 3D forms, video and murals
- presentations, including oral, PowerPoint and multimedia formats, to explain a student's artmaking practice, how ideas and interests are represented and meanings developed in their artworks
- the exhibition of students' artworks.

Assessment activities relating to the Visual Arts diary might include:

- presentation of student research, work and experiments with the material properties of forms and techniques
- investigation of ideas and interests in the world through preliminary sketches, notes, diagrams, photographs, mediated images and annotations
- investigation of the frames and how they can be used to develop meaning in artworks
- investigations of an artist's practice and the works they make
- explanations about relationships between works in a body of work, and artmaking procedures and strategies.

In the elective course artmaking can be used to assess the students' ability to demonstrate their:

- understanding of artmaking conventions, strategies and procedures in developing and resolving a body of work
- understanding of the material properties and techniques of a range of forms to represent ideas and interests in the world
- understanding of how the frames and conceptual framework can be employed to develop meanings and different points of view in artworks
- understanding of the function of and relationships between the agencies of the conceptual framework in making artworks for exhibition and display.

Critical and historical studies

Assessment activities might include:

- extended explanations and interpretations about artworks employing the four frames
- written tasks explaining an artist's practice and their influences
- investigations of the artist, artworld, world and audience in different times and places using a variety of sources including library, internet, newspapers, databases
- writing a report or review in response to an exhibition, artistic performance, site specific work, and works made at school
- presentations about artists and artworks in oral forms as well as using PowerPoint and multimedia technologies, and role-plays as an artist, audience, critic, journalist, tour guide
- investigating written and verbal accounts of art to examine how artworks can be explained and interpreted from different points of view
- curating an exhibition to represent a point of view, idea or interest.

In the elective course critical and historical studies can be used to assess the students' ability to demonstrate their:

- understanding of how the frames can be employed to explain and interpret artworks from different points of view
- understanding of the conventions, procedures and strategies artists use to investigate ideas and interests in the world to make artworks
- understanding of the relationships between the artist, artwork, world and audience in explaining and interpreting artworks and how they are made.

Visual Arts encourages the active involvement of students in the learning process. In the mandatory and elective courses opportunities exist for individual and collaborative work. Activities involving peer assessment might include evaluating the contribution of individuals to a group artwork or research task, and reflecting on a peer artwork or presentation.

In the mandatory and elective courses students are encouraged to acquire basic skills to become self-directed learners. Through self-assessment opportunities exist for students to reflect on their progress towards the achievement of the syllabus outcomes. This reflection provides the basis for improving their learning. Developing self-assessment skills is an ongoing process, becoming increasingly more sophisticated and self initiated as a student progresses.