



# **Visual Design Years 7–10**

## **Syllabus**

September 2004

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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 Design 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 Design 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 Design 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 Design 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 Design 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 Design 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 Design Years 7–10 Life Skills outcomes and content, nor is it necessary to submit planning documentation.

**Life Skills assessment**

Each student undertaking a Visual Design 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 Design 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 Design plays a significant role in the curriculum by providing specialised learning opportunities to enable students to understand and explore the nature of visual design as a constantly changing field of artistic practice, conceptual knowledge, material and textual appearances.

The areas of print, object and space-time design are extremely relevant and of fundamental interest to students. Much of a student's knowledge of the world and concepts of identity come from the print, object and space-time design that surrounds them.

This Stage 5 course builds on the Stage 4 Visual Arts mandatory course. It provides opportunities for students to investigate visual design in greater depth and breadth and these opportunities enable students to understand and explore the nature of visual design as a field of multiple disciplines grounded in artistic practice.

Visual Design exists in an artistic context and visual design as artistic practice plays a significant role in the contemporary artworld. The visual design forms of print, object and space-time are of fundamental interest and extremely relevant to students. The *Visual Design Years 7–10 Syllabus* investigates how visual design artworks come into being artistically, conceptually and technologically, the role of the artist as designer, the value and meaning of visual design artworks in society and the role of the audience as consumer in these contexts. It may examine concepts of reality, surface and appearance, and emerging and future visual design developments.

Visual Design places great importance on the development of students' intellectual and practical autonomy, critical judgement, reflective actions and understanding of the field of visual design in making and critical and historical interpretations of visual design artworks. This syllabus offers students a broad range of opportunities to develop particular and personal interests and to be independent life-long learners.

Artistic practices that incorporate visual design play an important part in the contemporary artworld. Practice within the school context is intended to approximate practice used in the contemporary world by artists as visual designers. These practices, including collaborative and sustainable design practices, provide real-world models for learning and may establish career options available to students.

Visual Design provides insights into cultural practice and visual design artworks of the past through investigations of the ways this field has adapted and evolved over the 19th and 20th centuries into the 21st century. These investigations lead to a more complex understanding of contemporary visual design. Traditionally accepted boundaries of visual design are also changing with emerging technologies. The evolution of digital technologies has altered the nature of visual design and has created new visual design practices. The role of audiences is to critically view, read and reflect upon the social and cultural impact of visual design artworks.

The syllabus identifies the theoretically grounded conceptual framework as a way of understanding and exploring relations between and amongst the agencies: artist as designer – visual design artwork – world – audience. When considered in the light of the structural, subjective, cultural and postmodern frames, these relations generate content for making and interpreting visual design.



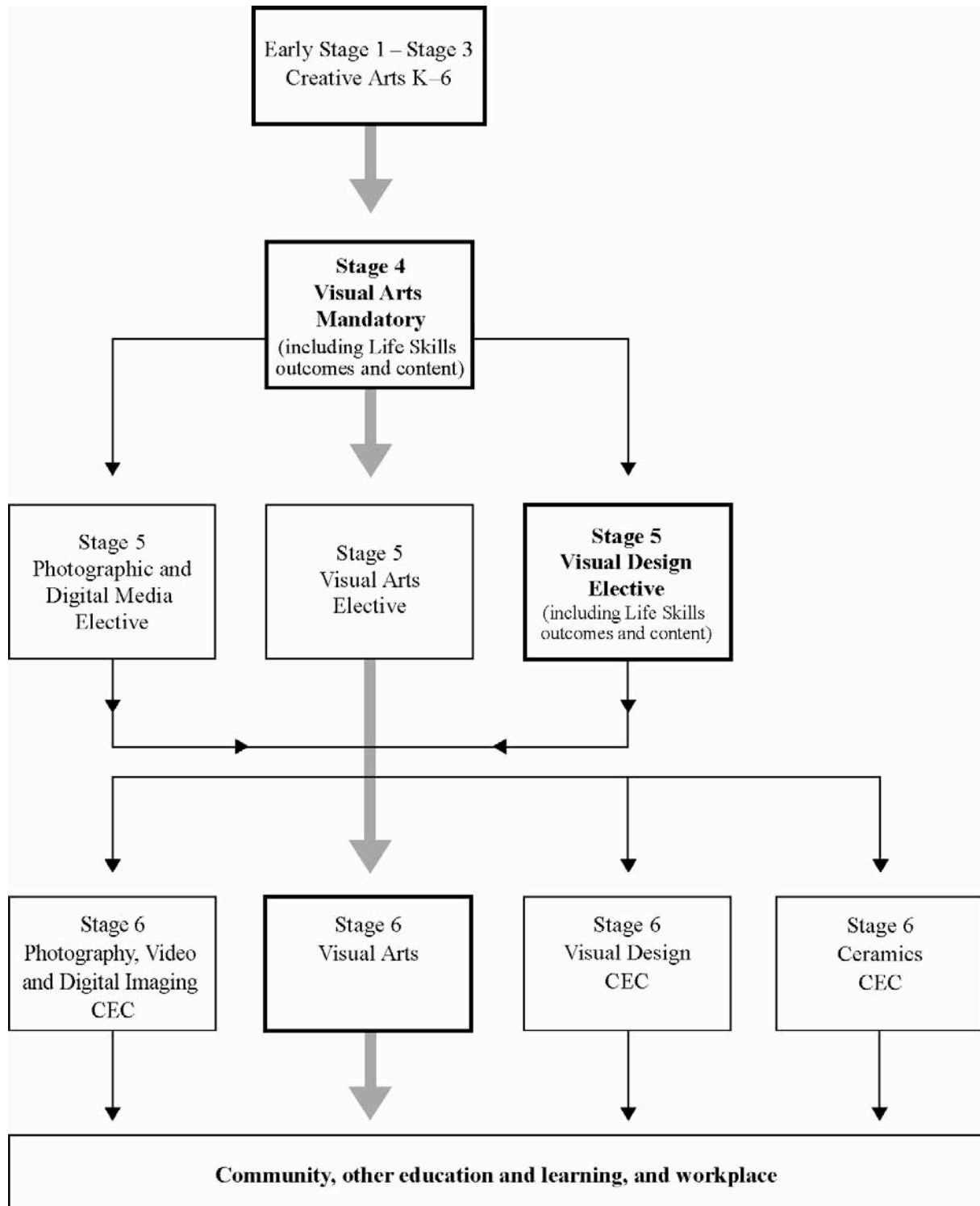
*Visual Design Years 7–10 Syllabus*

The structural, subjective, cultural and postmodern frames operate as a basis for understanding artistic practice in visual design. Each frame represents a different belief and value system and provides the grounds for addressing questions related to meaning and significance. Each frame provides different and alternative ways of exploring and examining the world as content for Visual Design.

Through a variety of teaching and learning experiences, students' knowledge of visual design can become increasingly comprehensive and complex, more authoritative and insightful. The syllabus encourages students to become more informed and active participants in, and consumers of, print, object and space-time design in contemporary culture. It encourages the creative and confident application of contemporary visual design forms and the emerging use of Information and Communication Technologies and digital media forms.

The knowledge, understanding, skills and values gained from the *Visual Design Years 7–10 Syllabus* assists students in building conceptual, practical and critical skills. These can be applied to the field of visual design in relation to employment, enterprise and pathways of learning.

### 3 The Pathway of Learning for Visual Design 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 Ceramics, Visual Design and Photography, Video and Digital Imaging Content Endorsed Courses.

## **4 Aim**

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

- develop and enjoy practical and conceptual autonomy as a visual designer in the making of visual design artworks
- understand and value the different beliefs and contexts that affect meaning and significance in visual design artworks.

## **5 Objectives**

### **Knowledge, Understanding and Skills**

Students will develop knowledge, understanding and skills:

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

### **Values and attitudes**

Students will value and appreciate:

- their engagement with the practice of visual design and understand how this field is subject to different interpretations.

## 6 Outcomes

### Making

| Objective  | Area of Content                        | Stage 5 Outcomes  |
|--|--|---|
| Students will:   |  | A student:  |
| develop knowledge, understanding and skills to <b>make visual design artworks</b> informed by their understanding of practice, the conceptual framework and the frames | <b>Practice</b>                        | 5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks                           |
|  | <b>Conceptual framework</b>            | 5.2 makes visual design artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience |
|  | <b>Frames</b>                          | 5.3 makes visual design artworks informed by an understanding of how the frames affect meaning  |
|  | <b>Representation</b>                  | 5.4 investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks                           |
|  | <b>Conceptual strength and meaning</b> | 5.5 makes informed choices to develop and extend concepts and different meanings in their visual design artworks                                  |
|  | <b>Resolution</b>                      | 5.6 selects appropriate procedures and techniques to make and refine visual design artworks   |

### Critical and historical interpretations

| Objective   | Area of Content             | Stage 5 Outcomes   |
|---|-----------------------------|--|
| Students will:  |                             | A student:   |
| develop knowledge, understanding and skills to <b>critically and historically interpret visual design artworks</b> informed by their understanding of practice, the conceptual framework and the frames | <b>Practice</b>             | 5.7 applies their understanding of aspects of practice to critically and historically interpret visual design artworks   |
|   | <b>Conceptual framework</b> | 5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of visual design artworks |
|   | <b>Frames</b>               | 5.9 uses the frames to make different interpretations of visual design artworks  |
|   | <b>Representation</b>       | 5.10 constructs different critical and historical accounts of visual design artworks   |

**Values and Attitudes Objective**

Students will value and appreciate their engagement in the practice of visual design and understand how this field is subject to different interpretations.

**Values and Attitudes Outcomes**

Students will value and appreciate:

- the significance and prevalence of the field of visual design in a contemporary world
- ethical and environmentally sustainable visual design practices.

**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 making, critical and historical interpretations, and explanations of visual design. These areas are:

- Practice
- The Conceptual Framework
- The Frames.

Practice relates to students' making and critical and historical interpretations of visual design artworks. 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 field of visual design.

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 visual design.

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

#### **Essential content**

In this course students must be provided with opportunities to engage with practice (making and critical and historical interpretations), the conceptual framework and the four frames in making and interpreting visual design works.

In making visual design artworks students:

- explore a range of ideas and interests in the world, and select, apply and utilise a range of materials and techniques to make visual design artworks in one or more of the broad areas of print, object and space-time design
- undertake a broad investigation of one or more forms, for example print and space-time forms; or a more specialised focus of one form, for example the body as a site for design
- investigate computer-based technologies and the impact of these on visual design practices
- build a folio of work over time investigating and resolving a range of visual design concepts
- use a journal to document the investigation, development and resolution of visual design concepts, and ideas and interests in the world.

In critical and historical interpretations students:

- use the conceptual framework and the frames to understand the field of visual design
- investigate artists as visual designers, visual design practices, including collaboration, and traditions, conventions and innovations.

**Additional content**

In this elective course, additional content refers to further experiences with print, object and space-time forms and investigations using the conceptual framework and the frames to make and interpret visual design artworks. 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.

**Note about course and time**

Students may elect to study this course after completion of the Stage 4 Visual Arts mandatory course.

This Stage 5 course can be implemented as a 100-hour or 200-hour course for the award of the School Certificate.

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.

It is recommended that:

- at least 40% of time should be dedicated to making and related aspects of content
- a further 40% of time should be dedicated to the critical and historical interpretations, explanations 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 visual design artworks

Teachers and students should consider the following visual design forms to assist them in making choices for this course.

| Print   | Object  | Space-Time   |
|---|---|--|
| <p>Practice in Visual Design could be investigated through artworks that explore:</p> <ul style="list-style-type: none"> <li>• multimedia as a form of visual design</li> <li>• individual and group identity</li> <li>• the visual image in advertising</li> <li>• the conventions and application of illustration/ cartooning</li> <li>• typographic forms</li> <li>• visual semiotics, eg text, font, lettering</li> <li>• the application of visual images in print, eg posters, post cards</li> <li>• student-initiated forms of print design</li> </ul> | <p>Practice in Visual Design could be investigated through artworks that explore:</p> <ul style="list-style-type: none"> <li>• the body as a site for visual design, eg jewellery, wearables</li> <li>• iconic symbols</li> <li>• ceramic ware</li> <li>• habitat design</li> <li>• fabric</li> <li>• theatrical applications of visual design</li> <li>• containers as a site for visual design</li> <li>• student-initiated forms of object design</li> </ul> | <p>Practice in Visual Design could be investigated through artworks that explore:</p> <ul style="list-style-type: none"> <li>• the conventions of interactive visual design artworks</li> <li>• the creation of virtual worlds</li> <li>• the conventions of video/ animation</li> <li>• the use of sound and light to convey meaning</li> <li>• the architectural considerations of interior and exterior spaces</li> <li>• site specific installations and exhibitions</li> <li>• the environment as a stimulus for visual design</li> <li>• student-initiated forms of space-time design</li> </ul> |

### Selecting Print, Object and Space-Time forms

Teachers will select content for this course based on the resources available at school, as well as teacher expertise and student interests. The number of forms selected for study in each broad field is left to the discretion of teachers.

For example:

- in some schools students may be provided with opportunities to undertake a specialised and in-depth study of one form, such as space-time, with a focus on creating virtual worlds and interactive works
- in another school students may be provided with opportunities to have more broadly based investigations of two or more forms, such as print and object forms, with a focus on cartooning and illustration and the body as a site for design.

Teachers are encouraged to include a range of making opportunities for students where possible, so that they may gain insights into forms that have great relevance in contemporary visual design practice.

In the development and making of visual design artworks students should explore a diverse range of ideas, concepts and interests in the world as a source of subject matter. The subjective, cultural, structural and postmodern frames, the world and the work of other artists and visual designers offer valuable alternatives for thinking about how visual design artworks may be developed.



In this course students produce individual and/or collaborative works, under the supervision of the teacher. They develop knowledge and understanding of the conventions, procedures and strategies of visual design practice, make visual design artworks and develop expertise using the visual design journal. Students should be provided with opportunities to develop and make visual design artworks in a sequenced and sustained way and work towards the development of a folio of work within and across the broad areas of print, object and space-time design.

### **Folio of work**

Students are introduced to the folio of work through specific learning experiences offered in developing visual design concepts and making visual design artworks. The folio is compiled of resolved visual design artworks that may demonstrate the students' investigations of ideas and interests in the world. Visual design artworks within a folio of work may be closely related in terms of meaning and the way they communicate intention, use materials and techniques to resolve conceptual issues. Other visual design artworks within a folio of work may have been developed over the duration of the course and reflect an investigation of a range of print, object and space-time forms and visual design concepts.

In critical and historical interpretations they can explore the practice of a range of artists and visual designers, to inform their own work and recognise how it is situated in the context of the artworld. The folio of work shows the various ways the artist – artwork – world – audience have been understood in a visual designer's practice.

Teachers may consider the folio of work in a variety of ways. It may include one or more individual pieces that may be related through subject matter or ideas and/or an experimental approach to the use of forms, materials and techniques.

### **Visual Design journal**

Students are required to keep a visual design journal in this course. The journal is well suited to visual design artworks, as documentation of visual design concepts or as a record of the development and making of visual design artworks in a structured sequence. It can take various forms such as a sketchbook, folder, specialised layout pad, container for 3D works, CD-ROM, video, computer and digital files, slides or a combination of these.

The visual design journal documents evidence of visual design practice, which may include investigation and resolution of concepts, ideas and interests in the world, experiments with media, techniques and personal evaluative and reflective statements. This evidence may be in the form of drawings, photographic and digital documents, collections, maquettes, prototypes, sketches, notes, annotated diagrams and critical comments. The journal can be a site that allows for visual design concepts and works to be negotiated, discussed and worked through, and alternative views and multiple ideas to be investigated and considered. The journal should be used as a teaching and learning tool and can provide a link between the teacher and student. It allows for assessment, evaluation and reflection. The skills and strategies required to utilise the photographic and digital media journal in a meaningful way should be introduced, exemplified and developed by the teacher.

The visual design journal can be used for assessment purposes, but this is most effective when considered in relation to the visual design artworks made by students. It is recommended that teachers clearly indicate their comments and advice in a student's visual design journal and date the entry. The visual design journal must not be used as a substitute for the making of visual design artworks and the development of a folio of work.

**Safe working practices**

All visual design 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. For example: studios should be adequately ventilated and materials recycled in a safe and environmentally-friendly manner.

Adequate space to ensure safe working areas and storage for works in progress should be provided. Other provisions may need to be made – for example, non-slip mats in wet areas.

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 all current legislation relating to occupational health and safety as well as system and school requirements regarding 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 design content.

In this course 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 working in the field of visual design. Practice is about what these artists and visual designers 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 the field of visual design and the various rules or agreements (written and unwritten) concerning the social structures and institutions, forms of communication, membership, status, behaviour, works, 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 predetermined beforehand; however within the field of visual design they may be more predictable than in other visual arts forms. Situations may be fluid and unexpected and/or they may be planned and structured to achieve an anticipated end result.

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 in response to particular issues, contexts and limitations set as part of investigations of visual design concepts

Practice is neither fixed nor inert. The field of visual design has a history within the visual arts and is continuously transformed by new and innovative practices, technologies and agents. Visual design can be seen as the practice of transforming ideas into products and services through the collaboration of invention and imagination. Contemporary artistic practice in visual design encompasses many different 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 in visual design are respected by individual practitioners as knowledge of the field.

Through a sequence of actions and decisions students can develop skills and understanding in the traditions and conventions of the field of visual design. Within these traditions and conventions, ideation and innovation have been central to the field of visual design. Students recognise that their actions are shaped and informed by conditions such as their perception and knowledge of visual design conventions, available technologies and the exploration and exploitation of particular visual design concepts, that is, their understanding of the frames and the conceptual framework.

The focus on students producing a folio of work over time should be emphasised in this course. Students may select, arrange, publish and exhibit individual works and folios of work in communal spaces (for example, in the art classroom or local shopping centre or through virtual means) to reflect their developing practice, to develop a sense of audience for their works and understand audience reactions and responses to their visual design artworks.

## **The Conceptual Framework**

The Conceptual Framework comprises four agencies or functions: artist, artwork, world and audience. These are robust and elastic concepts, which can be understood as flexible boundaries to an aesthetic or functional concept of the field of visual design. Artists work within and across many areas in the arts, including visual design. To make, speak or write about the field of visual design 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, within the field of visual design, 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 networks of relations they generate are ways of understanding visual design practice.

In this course 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 practice and contribute to how they can interpret and explain the field of visual design.

In this course the choice of particular artists and visual designers and their works is left to the discretion of teachers.

### **Artist**

In Visual Design some artists will identify themselves as web designers, architects, commercial and industrial designers, space, light and sound designers, graphic designers and fashion, accessory and textile designers. Artists may work in more than one visual design area. The traditional function of artists as visual designers is to make visual design artworks.

Although they may have enlisted others to produce their work, the name or signature of the individual or group who conceives that work is typically identified as fulfilling the artist function. Visual designers may also be involved in activities such as trend forecasting, consumer profiling, interaction analysis and conceptual prototyping to identify interrelationships between artists and their audiences.

The artist function in the subjective frame is about deeply felt and sensory experiences, intuition and imagination. Artists may make visual design artworks that deal with emotional and psychological states, personal preoccupations and obsessions. In the cultural frame, the artist function is to represent the collective interests of cultural groups, ideologies, classes, political groups, genders, and their spiritual and secular beliefs. This may be evidenced by visual designers who address issues of social context, contemporary and historical conventions, ideologies and advertising.

In the structural frame the artist function is to produce visual design artworks employing visual language as a sign system, that is, a system of relationships between signs and symbols that are read and understood by artists, and audiences who are able to decode images and text. Reconfigured materials and appropriate technology can be used as symbol systems through which ideas are developed, reinterpreted and circulated. In the postmodern frame the artist function is to push the boundaries of concepts, existing materials and technology to create works. The visual designer as celebrity, entrepreneur, and market and media savvy personality are also assigned the artist function in the postmodern frame.

These artists deal with the manipulation of time, ideas, and audiences. Misrepresentation, quotation, parody and irony are social constructs that artists use to make postmodern visual design artworks.

The practice of artists and visual designers is acquired from various formative contexts such as available technology, personal and public perspectives, the media, the education system and social interactions. These experiences are developed and extended in numerous and varied ways. Visual designers can work collaboratively and artist-artist relations are extremely important, whether they occur in formalised groups such as design teams (Mambo, Memphis) or in shared situations such as studios (Alessi), computer labs and show rooms. Accounts of a visual designer's practice show they collaborate, consult and learn from other practitioners and technicians, often those whose practice is markedly different from their own.

Central to the practice of artists and visual designers is a studio or workspace, which may vary from a professional visual design house or computer lab to a simple workshop. Access to resource material, tools and technologies and ways to adapt, customise and reconfigure materials is an important element in the visual design studio.

Exhibitions, presentations, published works and products developed for specific markets are central to the activities of artists and visual designers. Visual designers may show their work as individuals or in groups. Visual design artworks may be presented as one off items or may be mass-produced for public consumption in commercial galleries, public museums, private homes and retail outlets. They may also be presented as hard copy or on the Internet, and viewed in venues such as studios and public sites.

### **Artwork**

Artworks are intentionally made by artists and visual designers. These visual design artworks may have a material, physical and/or virtual form and are generally described in terms of the visual design style and conventions, which reflect conceptual and material practice. Artworks may be permanent or impermanent, may be intimate, wide-ranging or functionally explicit. They may involve an individual designer or a large visual design team. Visual design artworks utilise contemporary and traditional materials in different and innovative ways, which are chosen for their essential characteristics and their potential for multiuse and reuse. Visual design artworks produced using new technologies and contemporary practices may challenge the conventional notion of what constitutes functional visual design. Visual designers may anticipate future visual design directions in order to produce innovative visual design artworks.

Interpretation of and meaning in visual design artworks is understood in different ways in each of the frames. In the subjective frame visual design artworks function as a representation of personal experience. Visual design artworks in the cultural frame function as representations of the social context. In the structural frame visual design artworks function as a text to be read like language. Postmodern visual design artworks also function as text, but, unlike the structural text, a postmodern text can be read as the manipulation of time space, ideas and audiences, and is understood by reference to quotations from other texts, that is, its intertextuality.

The practice of artists as visual designers may be represented by a folio of work. Folios of work demonstrate innovative, critical and reflective practice informed by knowledge and skills in the field of visual design.

### **Audience**

In the field of visual design the audience can be consumer, retailer, critic, client and promoter as visual design artworks are viewed in different contexts. The audience function is

changeable as they view works in public exhibitions, private spaces, as actual or virtual works or in commercial and retail areas.

Visual design artworks may engage audiences through interactive viewing, in both private and public spaces such as museum and gallery exhibitions and in purpose-built complexes. Audiences accessing works by electronic or print media may adopt a passive role, as do audiences of filmic works. Audiences in the field of visual design also function as social and critical arbiters. They may appreciate print, object and space-time forms of visual design for their aesthetic or their functional qualities.

The artist or visual designer provides the first audience for a work. Audiences may be an active component in the work, beyond the conventional notion of interactivity. Contemporary audiences will differ from historical audiences as different contexts, along with diverse subjectivities of gender, race and class, define the audience function.

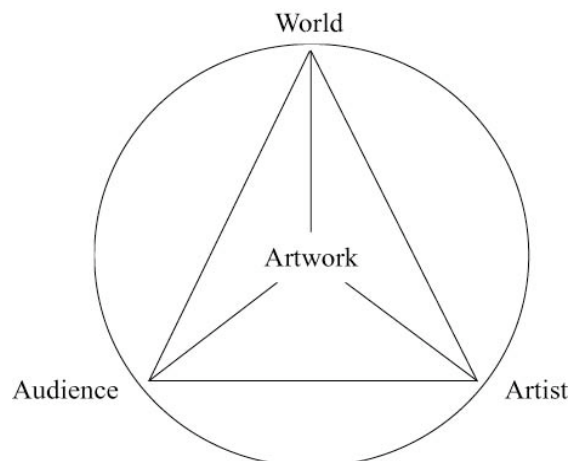
The audience involves other artists, visual designers, dealers, gallery directors, curators, historians, collectors and auction houses, along with writers, theorists, students and educators and members of the public. Critical and historical interpretations are closely aligned with the audience function as critics and historians examine, explain, trace origins, persuade, compare, evaluate and make judgements about visual design artworks.

### **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, visual designers and audiences are interested in, and shapes the subject matter of visual design. The agency of the world assigns the systematic ideas of the time, confirms existing theoretical commitments, and legitimises what is considered both plausible and implausible in the field of visual design. Closely mediated by the frames, the world is not to be confused with the cultural frame that refers to issues of identity and power arising from the economic, the social and the political.

In visual design critical and historical interpretations are aligned with the world, classifying and identifying visual design artworks in time and place. Critics interpret and make judgements about visual design artworks. Historians document, evaluate and reflect upon a visual designer's practice and the importance of the artist and their artworks in the broader fields of both visual design and visual arts.

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 the artist as visual designer deals with issues about emotional and psychological states, personal experiences and preoccupations, intuition, imagination and obsessions. Visual design artworks may be thought of as emotional expressions and highly evocative reminders of personal memories, the subconscious and fantasy. Audiences can be thought of as viewers who interpret the meaning and value of visual design artworks in relation to personal associations that can be made.

In making visual design artworks, students learn to explore their personal experiences and responses to the world around them. This may lead to imaginative investigations of self and relations with family and friends, or their responses to their physical, virtual or social environment.

In critical and historical interpretations students can learn about the personal and multi-layered meanings that the artist as visual designer assigns to visual design artworks.

### **Cultural frame**

The cultural world refers to the structures and formations of communities and entities shaped by social, economic and political agencies. We understand ourselves and our identities through these various social constructs. In the cultural frame the artist as visual designer may be thought of as a social agent who is influenced by and contributes to social, economic and political conditions. Works may be thought of as representations and reflections of social, communal and cultural interests. Audiences can be thought of as consumers, critics, patrons, sponsors, collectors, historians and the public.

Through this frame visual design can be viewed as a way of building and defining social identity. The meaning of visual design artworks can be understood in relation to the social milieu from which it grows and in which it operates. Ideological views and notions of cultural identity can be explored through the effects on the field of visual design of technology, class, race, ethnicity, gender, politics, religion, science, globalisation, the environment and economics.

In making visual design artworks, students learn to investigate different issues and ideas that are of social, cultural and political significance to them. This may involve making works that reflect a class view of issues related to gender, politics or the environment or in using digital technologies and multimedia.

In critical and historical interpretations of visual design, notions of cultural identity inform artistic practice and the production of visual design artworks. Differing cultural attitudes towards the field of visual design and visual design artworks and the effects of scientific and technological innovation, politics and economics in particular places at a certain time and over time can be explored.

### **Structural frame**

The structural world evolves from a semiotic concept of considering all things as a system of signs and symbols. This means that visual design artworks can be read as language. Through this frame visual design can be conceived of as a system of symbolic communication through which particular aesthetic and functional forms of information are transmitted. Visual design

provides a visual language where meaning is accessible to those who are visually literate. The conventions of the codes, signs and symbols that are used in the making of visual design artworks can be explored, including the ways in which meaning may be embedded in the material and technology as well as the conceptual organisation of works.

In the structural frame artists as visual designers may be thought of as those who know about and make use of visual design as formal language and who represent ideas as a system of signs and symbols that communicate meaning. Visual design artworks may be thought of as symbolic objects able to be read within the conventions of a visual language and material forms, representing ideas and communicating meaning. The audience reads visual design artworks as systems of symbols and signs where meaning is coded within a formal structure of visual language.

In making visual design artworks students learn to construct artworks that communicate their ideas and interests about the world through the organisation of visual qualities and materials as signs and symbols. This may involve students in exploring pluralistic conventions within visual design practice such as investigative research, analytical thinking, and the development of a personal language for visual design representation.

In critical and historical interpretations of visual design artworks students learn about the formal and informal organisation of visual design artworks. They learn how the symbolic language of works can be read and understood at a certain time and over time.

#### **Postmodern frame**

The postmodern world brings challenge/doubt/suspicion/scepticism and humour to the assumptions of each of the other frames. Visual design artworks are texts that achieve their power and meaning through intertextuality. Intertextuality refers to the meaning that exists between a text (or image) and all the other texts to which it refers and relates, moving into a network of textual relations. This meaning reveals the manipulation of time, space and power relations and the use of parody, irony, quotation and satire to uncover paradoxes, contradictions and ambiguities in the world.

In the postmodern frame artists as visual designers may be thought of as challengers of the prevailing views about what is of value and significance in the world. They may also use parody, irony, quotation and satire to expose contradictions and ambiguities in the world. Works may be thought of as configurations of previous texts (palimpsests) that mimic, appropriate and reinterpret other ideas to reveal paradoxical and hidden assumptions about the nature of visual design. The audience may be thought of those that hold particular critical views within the world and/or those who are aware of the manipulation of time, space and power relations in the field of visual design.

In the postmodern frame contemporary visual design artworks require new philosophical, theoretical and interpretive frameworks. The meaning of visual design artworks is understood in relation to the multi-layered, shifting and ambiguous nature of contemporary life. Works may be explored as visual ‘texts’ that, through references to and traces of other ‘texts’, may challenge patterns of authority and widely held beliefs.

In making visual design artworks students learn to modify, reinterpret and/or appropriate ideas and materials from a variety of sources including popular culture, and they may also reference historical contexts. Students may make visual design artworks that recycle and recontextualise materials and objects, transforming the traditional function and providing new functions for objects.



In critical and historical interpretations of visual design, students learn about the ways in which traditional conventions, canons and histories of related arts can be investigated to reveal intertextuality, power relations, contradictions and hidden assumptions. They can examine how visual design artworks use parody, irony, quotation and appropriation, and how ideas can challenge mainstream visual design conventions and the field in a certain time and over time.

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 visual design.

### **Life Skills**

Life Skills outcomes and content are in Section 8 of the syllabus.

### **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 Design Years 7–10 Syllabus* in the following ways:

#### **Information and Communication Technologies (ICT)**

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

Teachers can provide students with the opportunity to explore computer-based technologies in making visual design artworks in print, object and space-time forms and in their research and investigation of critical and historical interpretations of visual design artworks. These opportunities can include:

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

#### **Work, Employment and Enterprise**

In Visual Design this involves developing an understanding of the artist as a visual designers – how they make visual design artworks, why they make visual design artworks – as well as the development of skills in the field of visual design.

Students can develop an understanding of how artists as visual designer and audiences interact, and their own role as a visual designer. They learn that an artist as a visual designer

can be thought of as a web designer, architect, commercial and industrial designer, space, light and sound designer, graphic designer, fashion, accessories and textile designer.

Students can investigate the effects of globalisation and digitalisation in the expansion of visual design opportunities for artists in diverse fields such as advertising, interactive and leisure design, publishing, communications, entertainment and recreation industries. Students can investigate how artists as visual 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 as visual designers create artworks for political, social and work-based issues including posters, banners, murals and billboards. Students investigate and develop their understanding of artists as visual designers, practice, and the relationships between artists and audiences, artworks and the world in making, and in critical and historical interpretations through investigations of particular issues in visual design.

### **Aboriginal and Indigenous**

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

Students can investigate the types of works produced by Aboriginal and Indigenous visual designers 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.

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

Students can investigate how visual design 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 visual design making 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 visual design in this country through investigations of the field of visual design in different times and places in Australia.

Students can explore the work of particular Australian visual designers and visual design 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 visual design artworks, for example the Australian Olympic project, or the design of a new flag.

Students can investigate more complex relationships between artists as visual designers, visual design artworks, the world and audiences, and the conventions of representation relating to Australian visual design, culture, nationalism and traditions.

### **Difference and Diversity**

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

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

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

### **Environment**

In Visual Design this is achieved through engaging in making visual design artworks using a range of visual design media, within different frames and the conceptual framework to explore how the natural world is represented and how artists as visual designers use the environment to make works.

Opportunities should be provided for students to focus on the purpose of a range of works designed for the environment, the audience they are intended for and how the natural world is represented in visual design artworks and in critical and historical interpretations. The relationships between artists as visual designers and artworks and the use of natural, built and social environments as a source of ideas can be investigated. Site-specific architecture and visual design artworks where audiences interact with the natural environment can be investigated through the conceptual framework and the frames.

### **Gender**

Students should be provided with opportunities to focus on critical and historical interpretations of visual design and how women and men have been represented in visual design artworks and visual designers throughout history.

In Visual Design, this may take the form of focusing on the artistic achievements of significant female and male artists and visual designers. Students can investigate the contributions of particular artists as visual designers and issues of gender in visual design 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 visual design artworks through the conceptual framework and the frames. They may also investigate how artists as visual designers have responded to and represented issues about gender in a range of contexts through various visual design 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 Visual Design students learn to collect and select information that is adapted and shaped in their own investigations of ideas and images in the practice of making, and critical and

historical interpretations. 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 Visual Design 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 Design encourages students to actively investigate and develop networks of procedures and actions. In this course, students learn to plan courses of action and make judgements about ways to organise ideas, images, text and materials to represent a point of view in their visual design artworks. Through critical and historical interpretations, students learn to plan investigations and arguments that involve the organisation of written information and examples of visual designers, visual design artworks and audiences to use in their explanations and evaluations.

***Working with others and in teams***

In Visual Design 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 consider the work of others in sharing resources, eg in their workspaces. Students consider the responses of others to visual design artworks and respect other points of view.

***Using mathematical ideas and techniques***

In Visual Design students develop skills in judging proportions, sizes, time and spatial relationships in two, three and four dimensions in making visual design artworks. Particular works employ complex mathematical knowledge and skills requiring precise measurement and geometry, eg model making, architectural drawings and plans. In Visual Design students can employ these skills to estimate and measure quantities, proportion, weight and spatial relationships. Basic numeric skills are used in visual design for such procedures as determining resolution in computer graphics, page layouts in package design and product construction.

***Solving problems***

Solving problems is regarded as being central to this syllabus. Practical forms of knowledge are recognised as foundational to learning in the subject. Students in Visual Design examine and assess the nature and requirements of the various tasks they undertake in the classroom. They make judgements about the appropriateness of actions and procedures to solve problems in making and critical and historical interpretations of visual design artworks.

***Using technology***

In Visual Design students develop skills in the use of both contemporary and traditional technologies in making visual design artworks. The range of technologies used in this elective course 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 visual design artworks and in critical and historical interpretations of works.

### **Literacy**

Literacy in critical and historical interpretations of visual design artworks can focus on written and oral accounts of a visual designer's practice, a response to visual design work using one or more interpretive frames and research into aspects of the conceptual framework. In making visual design artworks students develop their literacy skills using their visual design journal to record experiments, the development of ideas and judgements about their works. Students also develop visual literacy through the development of skills in viewing and interpreting a diverse range of visual design artworks as text.

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 visual design using specific vocabulary relating to the frames and conceptual framework to investigate how meanings can be interpreted and explained in visual design. They learn to communicate in written and oral modes and to develop their listening skills.

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 and historical interpretations about visual design artworks.

### **Multicultural**

In Visual Design an understanding of the importance and impact of different cultural practices is developed through the study of the conceptual framework and of how making visual design artworks are developed within different frames – most particularly, the cultural frame.

Teachers can focus on the contribution different cultures, beliefs and systems have on the field of visual design, and the significance and value of visual design in different times and places in the world, including Australia. These may include advertising campaigns that address issues relating to national identity, cultural and community events. The diversity of cultures can be investigated through the conceptual framework and relationships between the artist as visual designer, visual design work, world and audience in understanding how notions of cultural identity inform visual design artistic practice.

### **Numeracy**

In Visual Design 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 visual design artworks.

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

### 7.3 Content for Stage 5

#### Objective

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

#### Outcomes

A student:

- 5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks
- 5.2 makes visual design artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience
- 5.3 makes visual design artworks informed by an understanding of how the frames affect meaning
- 5.4 investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks
- 5.5 makes informed choices to develop and extend concepts and different meanings in their visual design artworks
- 5.6 selects appropriate procedures and techniques to make and refine visual design artworks.

In Visual Design, there is content in Making – Practice that all students must address. This content is not particular to the form (print, object and space-time) studied. There are also specific ‘learn about’ and ‘learn to’ statements for each of the print, object and space-time forms provided on the following pages. Teachers can select the ‘learn about’ and ‘learn to’ statements determined by which form/s are investigated as content.

| <b>Making – Practice (All forms)</b>   |   |
|--|---|
| <p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• the field of visual design in terms of design traditions, conventions, activities and customs</li> <li>• how visual designers have responded to particular or predetermined criteria, social structures, audiences, resources and technological change</li> <li>• the individual and collaborative practices of visual designers in the field of visual design</li> </ul> | <p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• explore, investigate and apply visual design conventions, activities, traditions and customs to make visual design artworks</li> <li>• develop and investigate different approaches to visual design which explore concepts, meanings and functions in the world</li> <li>• explore effective/innovative strategies to make visual design artworks such as experimentation, written, digital and oral inquiry and reflection</li> <li>• explore and value the different practices of visual designers to inform their own practice design and work collaboratively</li> </ul> |

| <b>Making – Practice (All forms)</b>   |  |
|--|--|
| <p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• the visual design journal as a site for documentation of personal developmental, evaluative, critical and reflective practice</li> <li>• ethical issues in visual design</li> <li>• OHS practices and a safe working environment</li> </ul> | <p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• document and reflect on their visual design actions and choices, procedures and strategies in their visual design journal</li> <li>• identify and consider ethical issues such as copyright and plagiarism in making visual design artworks</li> <li>• identify, assess and adopt strategies to create and maintain a safe working environment and practices in making visual design artworks</li> </ul> |

| <b>Making – Practice (Print, Object, Space-Time forms)</b>   |  |
|--|--|
| <p><b>Students learn about:</b></p> <p><b>Print</b></p> <ul style="list-style-type: none"> <li>• the practice, conventions and procedures of making visual design artworks in print</li> </ul> | <p><b>Students learn to:</b></p> <p><b>Print</b></p> <ul style="list-style-type: none"> <li>• develop and make visual design artworks in print which explore and experiment with ideas, concepts and 2D graphic elements</li> <li>• identify and use conventional and expressive typographic, graphic, illustrative and photographic imagery</li> <li>• recognise the relationship between type styles, words and images in relation to graphic qualities and meanings</li> <li>• explore and manipulate non-digital media such as drawing, painting and printmaking to communicate visual design intentions</li> <li>• explore and manipulate digital graphics software and hardware such as digital cameras, graphics tablets and scanners to communicate visual design intentions</li> <li>• explore print media technologies</li> <li>• identify the stages of print production from desktop to printer</li> <li>• identify and use different output media including printers, monitors and recordable media to shape the appearance and form of visual design artworks</li> </ul> |





| <b>Making – Conceptual Framework</b>   |  |
|--|--|
| <p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• <b>visual designers</b> who make <b>visual design artworks</b> conditioned by subjective, cultural, structural and postmodern values and beliefs</li> <br/> <li>• the <b>world</b> as the source of ideas and relationships to make visual designs</li> <br/> <li>• <b>visual design artworks</b> that use a range of materials and technologies informed by research and investigations of the world</li> <br/> <li>• how <b>visual designers</b> invent, adapt, appropriate and develop strategies and procedures to investigate the world and make visual design artworks</li> <br/> <li>• the ways in which particular <b>visual design artworks</b> relate to their own desires and experience of the world</li> </ul> | <p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• develop subjective, structural, cultural and postmodern approaches to making visual design artworks</li> <br/> <li>• make visual design artworks which reflect particular interpretations and viewpoints such as personal, local, global and postmodern</li> <br/> <li>• develop and build a folio of work as documentation of their resolved visual design artworks</li> <br/> <li>• use their visual design journal to explore and record their immediate and wider environment as a rich source of visual design ideas</li> <br/> <li>• investigate traditional and emerging technologies to inform their own practice</li> <br/> <li>• explore, experiment with and employ different and innovative materials and technologies such as combining traditional print techniques with emerging print technology in completing visual design artworks</li> <br/> <li>• use their visual design journal to document their inquiry into ideas, materials, techniques and experiments they have used to develop visual design artworks in print, object and space-time forms</li> <br/> <li>• consider how the design of print, object and space-time can shape their own behaviour, feelings and actions</li> <br/> <li>• explore and develop features in visual design artworks which reflect personal desires and experiences</li> </ul> |

| <b>Making – Conceptual Framework (cont)</b>   |  |
|---|--|
| <b>Students learn about:</b> <ul style="list-style-type: none"><li>the <b>audience</b> as ongoing yet changeable as visual design artworks inhabit subjective, structural, cultural and postmodern viewing contexts</li></ul> | <b>Students learn to:</b> <ul style="list-style-type: none"><li>consider the role of the audience or viewer in interacting with visual design artworks</li><li>adapt information from audience identification and targeting to shape the development of their visual designs and provide stimulus for new visual designs</li><li>display visual design artworks in exhibitions and/or competitions and/or other venues/formats as appropriate to the visual designer's intentions</li><li>design different types of exhibitions to reach different audiences, such as a class or school exhibition or a virtual exhibition on the Internet</li><li>make visual design artworks which provoke audience reaction because of their challenging and ambiguous nature, eg design a useless 'device' questioning the functional presumption of visual design (an anti-buying poster)</li></ul> |

**Making – Frames**

**Students learn about:**

- the nature of the four frames and how they are employed in visual design to express particular values, meanings, intentions and points of view
- belief, value and meaning inherent in visual design informed by the **subjective** frame
- visual design as personal and imaginative expression
  
- belief, value and meaning inherent in visual design informed by the **cultural** frame
- visual design as a means for defining social, economic and political identity
  
- belief, value and meaning inherent in visual design informed by the **structural** frame
- visual design as a system of symbolic communication through which particular forms of aesthetic, social, kinetic, mechanical and ergonomic information are transmitted

**Students learn to:**

- develop subjective, structural, cultural and postmodern viewpoints and approaches to visual design artworks and practice
- develop and make visual design artworks informed by ideas and investigations of feelings, whimsy, imagination, memory and chance
- initiate, investigate and make visual design artworks based on immediate personal desires and experience and as a response to their surroundings
- respond intuitively to and experiment with conventions and traditions of visual design such as mark-making and the gestural and pictographic form of letters with different materials, the form of letters, abstract layouts in response to music, poetry or visual designs developed from games and music
  
- focus on specific social issues in developing visual design artworks
  
- design print, object and space-time artworks which have been informed or shaped by social and cultural experiences
- design print, object and space-time artworks to identify, represent or promote particular values and ideas, eg graphics, lettering and logo designs for different social and commercial entities, and architectural designs to signal particular purposes, hierarchies and social functions
  
- investigate and employ a range of codes, signs and symbols to develop and make visual design artworks to communicate meaning

| <b>Making – Frames</b>  |   |
|---|---|
| <b>Students learn about:</b> <ul style="list-style-type: none"><li>• belief, value and meaning inherent in visual design informed by the <b>postmodern</b> frame</li><li>• visual design as intertextual and as a way of recontextualising other visual designs</li></ul> | <b>Students learn to:</b> <ul style="list-style-type: none"><li>• modify, manipulate and appropriate existing ideas and images to make visual design artworks</li><li>• design print, object and space-time artworks which use particular textual devices, eg adopt a magazine/graphic layout style using text and image to develop print designs, use the devices of lighting, orientation and space in exterior and interior design, design virtual spaces that manipulate time</li><li>• develop visual design artworks that challenge traditional visual design practice and question inherent power and value systems, eg reverse or lampoon the meaning of advertisements through manipulating images and/or lettering, redesign the colours, shapes or materials of a ‘dangerous’ object to make it benign</li><li>• select and use recycled or non-traditional materials to make visual design artworks that generate alternative interpretations and responses from an audience</li><li>• explore concepts of irony and humour in visual design artworks in print, object and space-time forms</li></ul> |

**Objective**

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

**Stage 5 Outcomes**

A student:

- 5.7 applies their understanding of aspects of practice to critically and historically interpret visual design artworks
- 5.8 uses their understanding of the function of and relationships between artist – artwork –world – audience in critical and historical interpretations of visual design artworks
- 5.9 uses the frames to make different interpretations of visual design artworks
- 5.10 constructs different critical and historical accounts of visual design artworks

| <b>Critical and Historical Interpretations – Practice</b>  |  |
|--|--|
| <p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• how visual design practice, in different times and places, is conditioned by a range of interests, theories, geography, economics and social issues</li> <li>• various traditional and non-traditional ways of organising ideas, information and arguments in relation to visual design practice</li> <li>• how the conceptual framework can be applied to an understanding of the practice of visual designers, critics and historians</li> <li>• the impact of computer-based technologies on visual design practice</li> </ul> | <p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• investigate a range of visual design practices within the fields of print, object and space-time design in different times and places, such as the development of visual design practice related to the invention of the printing press, team/collaborative visual design practice or individual visual design practice</li> <li>• discuss and write about their understanding of critical and historical practices in the field of visual design</li> <li>• recognise and understand beliefs about the individual, social structures, and the world when critically and historically interpreting visual design artworks and practice</li> <li>• explore the impact of computing and communication technologies on visual design practice, eg changes in visual design practice as a result of the development of desktop publishing, web publishing, the need to design for different formats and link designed forms</li> </ul> |

| <b>Critical and Historical Interpretations – Practice</b>  |   |
|--|---|
| <b>Students learn about:</b> <ul style="list-style-type: none"><li>• visual design practice, conventions and procedures that have informed different visual designers, design groups and movements</li></ul> | <b>Students learn to:</b> <ul style="list-style-type: none"><li>• develop and refine the conceptual and material aspects of their visual design practice through the exercise of critical reflection and judgement</li><li>• identify and explain the different types of visual design practice evidenced in movements, groups and the work of individuals, eg comparison of a range of Asian, Pacific, American and European visual design practices</li><li>• investigate contemporary visual design practice such as the nature of a ‘house style’ in shaping the practice of visual designers working collaboratively</li><li>• investigate the influence of the Bauhaus and modernism in providing a model for contemporary visual design practice</li><li>• identify the relationship between visual design practice and related fields such as visual arts, the influence of fashion and style on visual design practice, and the relationship between Australian visual designers practice and European and American models</li><li>• investigate and document visual and other evidence reflecting particular cultural, theoretical and philosophical influences on the practice of visual designers, eg compare works in a number of visual design forms from a single period or cultural group, understand the influence of historic events in the evolution of visual design, and examine the nature of visual design within a particular society or cultural group</li></ul> |

**Critical and Historical Interpretations – Conceptual Framework**

**Students learn about:**

- developing an understanding of relationships between artist, artwork, world and audience by investigating a range of **visual designers**
- how the frames offer alternative ways to think about relationships between artist – artwork – world – audience
- **individual and groups of visual designers** in Australia and internationally, working across a range of fields including print, object and space-time with a focus on:
  - contemporary and modern visual designers
  - visual designers from different cultures
  - Aboriginal and Indigenous visual designers
  - female and male visual designers
  - the use of conventional and/or more contemporary technologies
- how the **world** can be interpreted and the ways in which ideas and concepts are represented and utilised in visual design
- the broad range of **artworks** defined by visual design in the areas of print, object and space-time design
- different **audiences** and consumers of visual design artworks

**Students learn to:**

- investigate the role of the visual designer, including visual design groups in different times and places and in a range of contexts
- use the frames to interpret and explain relationships between artist – artwork – artworld – audience
- investigate how different visual designers in different times and places develop and express their intentions in visual design artworks
- consider how different visual designers work individually and collaboratively in different contexts including individual visual design commissions, team visual design artworks, competition visual design submissions, community visual design and collaborative visual design projects, and personal visual design artworks
- explain the different ways visual designers approach their work and understand practice to interpret their world
- compare different types of print, object and space-time design and assess the nature and effect of the conceptual, symbolic, material and technological choices made by the visual designer
- investigate the symbolic and stylistic possibilities of different media and technologies used by visual designers and recognise how these choices may determine the form and aesthetic qualities of visual design artworks and influence their functional and communicative potential
- recognise how audiences contribute to the meaning of visual design through the valuing and use of visual design artworks in different ways
- recognise how audience views and interpretations of visual design artworks may alter in different contexts and times

| <b>Critical and Historical Interpretations – Frames</b>   |  |
|---|--|
| <p><b>Students learn about:</b></p> <ul style="list-style-type: none"><li>• belief, value and meaning from the <b>subjective</b> frame</li><li>• concepts of visual design as aesthetic intuition for visual designers and audience</li><br/><li>• belief, value and meaning from the <b>cultural</b> frame</li><li>• conventions of visual design as contributing to the construction of social identity</li></ul> | <p><b>Students learn to:</b></p> <ul style="list-style-type: none"><li>• identify and seek to explain how visual designers use their imaginations, intuitions, sensory and deeply felt experiences in making and responding to visual designs</li><li>• identify how critical and historical accounts provide a way to understand visual design artworks and the intentions and practices of visual designers in individualistic ways</li><li>• identify and account for subjective and personal orientations to visual design</li><li>• consider how critical and historical accounts provide a way to understand visual design movements, styles and periods</li><br/><li>• identify and seek to explain how visual designers and audiences use cultural and community identities, social perspectives and functions in making and responding to visual design artworks</li><li>• explain how critical and historical accounts provide a way to understand social conditions, perspectives and the social construction of meaning, eg consider how critical and historical accounts provide a way to understand how visual design can represent ideas related to class, gender, ethnicity, politics, science, globalisation, technology, economics and the environment</li><li>• identify and account for different cultural orientations to visual design</li></ul> |



**Critical and Historical Interpretations – Frames (cont)**

**Students learn about:**

- belief, value and meaning from the **structural** frame
- concepts of visual design as a system of symbolic communication through which particular forms of information are transmitted
  
- belief, value and meaning from the **postmodern** frame
- concepts of postmodern visual design as being intertextual, how meaning becomes layered and contextual, and forms become recontextualised

**Students learn to:**

- identify and seek to explain how visual designers and audiences can read visual design artworks and their interaction with them as images, forms or texts, and objects by understanding conventions including codes, symbols and signs
- recognise how these codes, symbols and signs are embedded in the material and conceptual organisation of visual design artworks
- examine how symbolic, aesthetic and material qualities of visual designs are altered through processes such as development, production, distribution and context of visual design artworks
- identify and seek to explain particular functional and instructional meanings present in visual design
  
- identify how contemporary and historical visual design artworks may be explained and interpreted as intertextual
- challenge the notion that ideas and the meaning of concepts communicated through visual design artworks are fixed, singular or defined by the visual designer
- recognise and understand appropriation and the recontextualisation of ideas, materials and forms in visual design
- identify power structures in visual design to uncover patterns of authority and the dominance of particular narratives in the field of visual design such as notions of functionality, hierarchies of materials and technologies, modernist and other historical traditions or the nature of change in visual design
- identify and account for postmodern orientations to visual design

**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 Design 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 Design Life Skills outcomes and content across a variety of school and community contexts.

### 8.1 Outcomes

| <b>Objective</b><br>Students will:  | <b>Area of Content</b>                 | <b>Stage 5 Outcomes</b><br>A student:  |
|---|--|--|
| develop knowledge, understanding and skills to <b>make visual design artworks</b> informed by their understanding of practice, the conceptual framework and the frames                                  | <b>Practice</b>                        | LS.1 experiences a variety of visual design procedures to make visual design artworks<br>LS.2 explores a variety of materials, techniques and processes                                      |
|   | <b>Conceptual framework</b>            | LS.3 explores the function of a variety of visual designers and audiences<br>LS.4 explores ways in which experiences of the world can be communicated in visual design artworks              |
| develop knowledge, understanding and skills to <b>critically and historically interpret visual design artworks</b> informed by their understanding of practice, the conceptual framework and the frames | <b>Frames</b>                          | LS.5 recognises that various interpretations of visual design artworks are possible<br>LS.6 makes a variety of visual design artworks that reflect experiences, responses or a point of view |
|   | <b>Representation</b>                  | LS.7 explores a variety of subject matter that can be represented in visual design artworks  |
|   | <b>Conceptual strength and meaning</b> | LS.8 explores ways to develop ideas in visual design artworks  |
|   | <b>Resolution</b>                      | LS.9 uses a range of materials, techniques and processes to make visual design 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 visual design artworks** informed by their understanding of practice, the conceptual framework and frames
- to **critically and historically interpret visual design artworks** informed by their understanding of practice, the conceptual framework and frames.

|   |   |
|---|---|
| <p><b>Outcomes</b><br/>A student:</p> <p>LS.1 experiences a variety of visual design procedures to make visual design artworks</p> <p>LS.2 explores a variety of materials, techniques and processes</p> <p>LS.9 uses a range of materials, techniques and processes to make visual design artworks</p> |   |
| <p><b>Life Skills – Practice</b></p>  |   |
| <p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• different aspects of visual design activities</li> </ul>   | <p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• participate in different aspects of visual design practices which may include:</li> </ul> <p><b>Print</b></p> <ul style="list-style-type: none"> <li>– publications and information</li> <li>– illustrations and cartooning</li> <li>– interactive and multimedia</li> <li>– advertising and communication</li> </ul> <p>eg explore the use of a range of text types and formats to communicate ideas and interests – layout, font size, text colour, symbols, logo, comic book design</p> <p><b>Object</b></p> <ul style="list-style-type: none"> <li>– clothing and image</li> <li>– jewellery and accessories</li> <li>– textiles</li> <li>– packaging</li> <li>– furniture</li> <li>– commercial and industrial</li> </ul> <p>eg explore a range of objects in terms of their function, aesthetic and decorative features, for whom they were made</p> <p><b>Space-Time</b></p> <ul style="list-style-type: none"> <li>– web design</li> <li>– interactives</li> <li>– holographics and virtual realities</li> <li>– structures and environments</li> <li>– sound and lighting</li> </ul> <p>eg explore the ways in which information technology impacts on people and their environments</p> |

| <b>Life Skills – Practice</b>   |   |
|---|---|
| <p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• the process for developing and making visual design artworks</li> <br/> <li>• the development of visual design artworks over time</li> <br/> <li>• OHS practices and a safe working environment</li> </ul> | <p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• follow a procedure to make visual design artworks                             <ul style="list-style-type: none"> <li>– analyse the visual design concept</li> <li>– brainstorm ideas related to the visual design concept</li> <li>– research visual designers and their works</li> <li>– collect images and materials related to the visual design concept</li> <li>– develop ideas using small sketches in visual design journal</li> <li>– experiment with materials and processes to make visual design artworks and prototypes</li> <li>– present finished visual design artworks for exhibition or audience response</li> <li>– respond verbally or in writing about visual design artworks</li> </ul> </li> <br/> <li>• participate in the development of the visual design artworks over time:                             <ul style="list-style-type: none"> <li>– single works</li> <li>– a unit of work</li> </ul> </li> <br/> <li>• identify, assess and adopt strategies to create and maintain a safe working environment and practices in making visual design artworks</li> </ul> |

**Outcomes**

A student:

LS.3 explores the function of a variety of visual designers and audiences

LS.4 explores ways in which experiences of the world can be communicated in visual design artworks

LS 8 explores ways to develop ideas in visual design artworks

**Life Skills – Conceptual Framework**

**Students learn about:**

- visual designers and their work
- the work of a variety of visual designers
- the role of visual designers
- the role of audiences in relation to visual design artworks
- how experiences of the world can be communicated in the making of visual design artworks

**Students learn to:**

- recognise that visual designers 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 visual designers, eg graphic designers, illustrators, cartoonists, multimedia artists/designers, photographers, video and digital film makers, architects, interior designers, fabric and textile artists/designers, jewellery designers, ceramicists (visit a gallery to view the work of designers, invite designers to the school)
- recognise that visual designers create works for different purposes including personal, functional, decorative, symbolic, social, cultural, political, eg students design piece of jewellery to wear for a special occasion or a functional chair for their bedroom
- identify techniques and processes that visual designers use in relation to:
  - drawing and painting to illustrate books, photography, computer graphics, printmaking, lettering/fonts to make promotional materials
  - making prototypes, designing jewellery and accessories, ceramics and other objects for domestic use
  - making a video and digital animation
  - visual design artworks, eg Marc Newson’s ‘Lockheed Lounge’ (1989), Walter Burley Griffin’s Completion Plan for Canberra
- participate appropriately as an audience, eg view and respond to visual design artworks in a variety of contexts
- recognise some of the effects that visual design artworks have on an audience, eg communicate, describe or discuss responses
- identify visual designers and how they communicate their experiences of the world, eg object design (clothing and image)
  - Ken Done, Mambo, Peter Tully, Balarinji designs

**Outcomes**

A student:

- LS.5 recognises that various interpretations of visual design artworks are possible
- LS.6 makes a variety of visual design artworks that reflect experiences, responses or a point of view
- LS.7 explores a variety of subject matter that can be represented in visual design artworks

**Life Skills – Frames**

**Students learn about:**

- responding to and interpreting visual design artworks
- communicating personal experiences and responses
- communicating issues and ideas of personal significance

**Students learn to:**

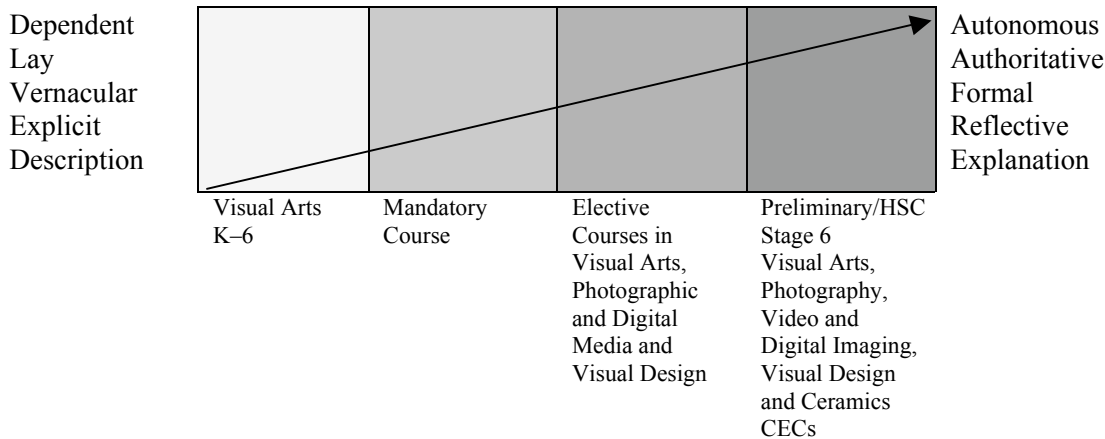
- respond to visual design artworks, eg communicate like or dislike for visual design artwork – smile, nod, gesture, vocalise, offer opinion in a verbal or written form
- identify particular visual qualities of and meanings associated with visual design artworks and make a personal response to the work, eg point to work and identify areas of interest
- identify aspects of visual design artworks that connect with personal interests and understanding of the world, eg discuss personal view or interpretation of a visual design artwork with others, consider and respect other points of view or interpretations
- make visual design artworks that reflect personal experiences and responses, eg design a cover for a personal diary
- make visual design artworks that reflect issues, ideas and images of social and cultural significance, eg design a poster for a celebration of an event
- make visual design artworks that reflect issues and ideas of personal significance

## 9 Continuum of Learning in Visual Design K–10

The continuum of learning in Visual Design 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 place of *Visual Design Years 7–10 Syllabus* in the continuum of learning.

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

| <b>Area of Content</b>                                 | <b>Stage 4 Outcomes<br/>Visual Arts</b><br>A student:   | <b>Stage 5 Outcomes<br/>Visual Design</b><br>A student:  |
|--|---|--|
| <b>Artmaking</b>                                       |   |  |
| <b>Practice</b>  | 4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks         | 5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks  |
| <b>Conceptual framework</b>                            | 4.2 explores the function of and relationships between artist – artwork – world – audience                        | 5.2 makes visual design artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience                                  |
| <b>Frames</b>  | 4.3 makes artworks that involve some understanding of the frames  | 5.3 makes visual design artworks informed by an understanding of how the frames affect meaning   |
| <b>Representation</b>                                  | 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 and responds to the world as a source of ideas, concepts and subject matter for visual design artworks  |
| <b>Conceptual strength and meaning</b>                 | 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 visual design artworks   |
| <b>Resolution</b>                                      | 4.6 selects different materials and techniques to make artworks   | 5.6 selects appropriate procedures and techniques to make and refine visual design artworks  |
| <b>Critical and historical studies/interpretations</b> |   |  |
| <b>Practice</b>  | 4.7 explores aspects of practice in critical and historical interpretations of art                                | 5.7 applies their understanding of aspects of practice to critically and historically interpret visual design artworks   |
| <b>Conceptual framework</b>                            | 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 visual design artworks |
| <b>Frames</b>  | 4.9 begins to acknowledge how art can be interpreted from different points of view                                | 5.9 uses the frames to make different interpretations of visual design artworks  |
| <b>Representation</b>                                  | 4.10 recognises that art criticism and art history construct meanings   | 5.10 constructs different critical and historical accounts of visual design artworks   |

## **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 Visual Arts**

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 Visual Arts**

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 Visual Arts**

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 Visual Arts**

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 Visual Arts**

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 Visual Design**

Students who have achieved Stage 5 have developed an understanding of practice, the conceptual framework and the frames as they relate to the making and critical and historical interpretation of visual design artworks.

Students have experienced increasing understanding, autonomy and refinement in the selection and application of visual design conventions and procedures in their making. They make visual design artworks in print, object and space-time forms, informed by an understanding of the material techniques and conventions of a range of visual design forms and procedures. Students have investigated the organisation of a folio of work as a way of representing and resolving ideas and interests over time and presenting resolved visual design artworks and visual design solutions. They have learnt to reflect on the meaning and significance of their own practice and to identify how visual design artworks, roles and intentions can be understood in their work and the work of artists.

Students 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 visual design artworks or the field of visual design 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 works.

In critical and historical interpretations of visual design artworks students are able to interpret and evaluate visual design artworks 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 a range of visual design 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 Design 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 Design as a reference point for planning teaching and learning programs, and for assessing and reporting student progress. Standards in Visual Design 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 Design 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 Design 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 5 in Visual Design 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 Design 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.

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 Design 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 Design 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 Design 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 Design to make consistent judgements to meet the various reporting requirements that the system, school and community may have.

In this 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 visual design artworks from different points of view
- understanding of the conventions, procedures and strategies that a range of artists, visual designers, architects, web designers, clothing designers etc use to investigate ideas and interests in the world to make visual design artworks
- understanding of the function of and relationships between the artist, artwork, world and audience in explaining and interpreting visual design artworks and how they are made.

Visual Design encourages the active involvement of students in the learning process. In the elective course 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 this course 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.

Visual Design particularly lends itself to the following assessment techniques:

### **Making Visual Design artworks**

Assessment activities might include:

- investigations of an extended range of materials, techniques and procedures to build a folio of work
- individual and group making activities including site-specific works, web designs, video, animation and presentations, including oral, installations, PowerPoint and multimedia formats, to explain a student's visual design practice, how ideas and interests are represented and meanings developed in their artworks
- the exhibition of students' visual design artworks.

Assessment activities relating to the Visual Design journal 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 and visual design concepts through preliminary sketches, notes, diagrams, photographs, mediated images and annotations
- investigation of the frames and how they can be used to develop meaning in visual design artworks
- investigations of a visual designer's practice and the visual design artworks they make
- explanations about relationships between visual design artworks in a folio of work, and visual design procedures and strategies.

In this course making visual design artworks can be used to assess the students' ability to demonstrate their:

- understanding of visual design conventions, and strategies and procedures in making visual design artworks and building a folio of work
- understanding of the material properties and techniques of a range of print, object and space-time 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 visual design artworks
- understanding of the function of and relationships between the agencies of the conceptual framework in making visual design artworks for exhibition and display.

### **Critically and historically interpreting Visual Design artworks**

Assessment activities might include:

- extended explanations and interpretations of visual design artworks employing the four frames
- written tasks explaining a visual designer's practice and their influences
- investigations of the artist as visual designer, artwork, 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, a visit to a building or designed space, a virtual environment, and works made at school
- presentations about visual designers and visual design artworks in oral forms as well as using PowerPoint and multimedia technologies, and role-plays as an artist/visual designer, audience, critic, journalist, museum guide
- investigating written and verbal accounts of visual design to examine how visual design artworks can be explained and interpreted from different points of view
- curating an exhibition to represent a point of view, idea or interest.

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

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

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

In this course 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.