Senior Syllabus

Visual Art

(Part 1 of 2)

2007

Note: The PDF version of this document has been split into sections for easier download. This file is Part 1 of 2.

Queensland Government

Queensland Studies Authority
Partnership and innovation

Contents

1. Rationale

"The Arts are fundamental resources through which the world is viewed, meaning is created and the mind is developed," Elliot W. Eisner, Professor of Education and Art, Stanford University, 1997.

Visual Art is a powerful and pervasive means which students use to make images and objects, communicating aesthetic meaning and understanding from informed perspectives. In a world of increasing communication technologies, knowledge and understanding of how meanings are constructed and "read" is fundamental to becoming a critical consumer and/or producer of artworks.

Visual Art prepares young people for a future in the workforce by requiring them to seek creative solutions to complex design problems, think divergently and use higher order learning skills to articulate an informed and individualised aesthetic (style/expression). At a time when creativity is sought by industry, visual art significantly contributes to the design and manufacture of images and objects needed for living. Artists, designers and craftspeople reflect identity and document culture through persuasive and inventive ideas.

It is through Visual Art that "new" visual knowledges are created; meanings are communicated and the significance of these meanings is connected to the present lives of young people. On their personal journey of exploration and expression, Visual Art students engage with a range of concepts and related learning experiences. Students also develop linguistic and non-linguistic skills and knowledges through using diverse media and current/emerging technologies.

According to the UK body, National Advisory Committee on Creative and Cultural Education (NACCCE):

> … young people now live in a complex web of interacting cultures and sub-cultures: of families, gender, peer groups, ideological convictions, political communities and of ethnic and local traditions. They also live in a global culture that is driven by the interplay of commercial interests, the creative energies of young people themselves, and the enveloping influence of information technologies.[1]

Visual communication is the most dominant mode in a mediatised world, and young people need to make sense of it and be discriminating.

Visual Art uses an inquiry learning model, enabling multimodal thinking and individual responses through researching, developing, resolving and reflecting. Through making and appraising, resolution and display of artworks, students understand and acknowledge the role of visual art and the contributions of visual artists, designers and craftspeople.

In *making* artworks, students define and solve visual problems by using visual language and expression, experimenting and applying media to communicate thoughts, feelings, ideas, experiences and observations. In *appraising* artworks, students investigate artistic expression and critically analyse artworks within diverse contexts.

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[1] National Advisory Committee on Creative and Cultural Education (NACCCE). (1999). *All our futures: Creativity, culture and education.* Sudbury, UK: Department for Education and Employment.

Visual Art provides opportunities for the development of the seven key competencies[2]. In a course of study based on this syllabus, students are primarily involved in communicating ideas and information. In *making*, this involves planning and organising activities, as well as collecting, analysing and organising information to solve visual problems. Students, either as individuals or working collaboratively, use various technologies and, to a lesser extent, mathematical ideas and techniques when exploring media areas. In *appraising*, communication of ideas and information about artworks involves planning, collecting, organising and analysing information.

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[2] The key competencies are: KC1: collecting, analysing and organising information;
     KC2: communicating ideas and information; KC3: planning and organising activities;
     KC4: working with others and in teams; KC5: using mathematical ideas and techniques;
     KC6: solving problems; KC7: using technology.

2. Global aims

A course of study developed from this syllabus aims to promote critical, cultural and aesthetic understandings through participation in the processes of the visual art experience. Visual Art encourages students to:

- make, appraise and display artworks, with confidence and individuality

- recognise and respect the personal aesthetic of others

- affirm and value the contributions of visual artists, designers and craftspeople, and engage with Australian art including Indigenous Australian, Asian and international references

- define and solve problems with the flexibility to negotiate and creatively consider a variety of solutions and processes

- examine and affirm personal and community perspectives relating to past and present, social, cultural, spiritual, economic, political, environmental and vocational contexts

- be inclusive and appreciative of multiple perspectives and philosophies and the meanings of artworks

- explore, appreciate and embrace contemporary visual arts practices and emerging technologies

- develop social and personal skills that promote confidence, working independently and with others in groups and communities

- create informed, active and sustained engagement with, and enjoyment of, the visual arts.

3. General objectives

The general objectives of Visual Art relate to the creative thinking, critical analysis and problem-solving processes involved in producing, displaying and appreciating artworks. This syllabus fosters the acquisition of knowledge, the development of positive attitudes and the exploration of values, experiences and feelings.

The categories of general objectives of the syllabus are *making*, *appraising* and *affective*. The general objectives of *making* and *appraising* are related and interconnected.

In Visual Art, formulation of ideas and the creating and thinking processes are as significant as the resolved artworks. The development and application of these will be helped by using *the inquiry learning model for the syllabus* (see Section 4). The inquiry learning model also allows students to challenge and critically reflect on ideas by investigating the purpose, practices and approaches of visual arts and artists.

3.1 Making

Making requires students to solve problems when creating and displaying artworks that communicate thoughts, feelings, ideas, experiences and observations through cognitive and sensory modes. The formal and informal display of artworks is part of the making process, depending on the context, media area and expressive response adopted. The effects of diverse contexts on the meanings and aesthetic values of artworks are considered.

Making is demonstrated through its two dimensions of *visual literacy* and *application*.

3.1.1 Visual literacy

Visual literacy is about communicating meaning through visual forms. It involves reading images, perceiving images, thinking with images, recording images, communicating images, processing images … constructing images, manipulating, classifying, recalling, discriminating, selecting, arranging … whether images stem from ideas, concepts, focuses, contexts, trains of thought, memories or insights.

By the conclusion of a course of study, students should be able to:

- define visual problems and communicate solutions related to relevant concepts, focuses, contexts and media
- create and communicate meanings through the use of visual language and expression
- research, develop, resolve and reflect to demonstrate a personal aesthetic (style/expression).

3.1.2 Application

Application is the use of materials, techniques, technologies and art processes to construct and communicate meaning. Students manipulate and exploit materials, techniques, technologies and art processes to articulate their ideas, feelings and experiences challenging accepted practice, experimenting with ways of creating and viewing meaning, and being innovative.

By the conclusion of a course of study, students should be able to:

- construct and communicate meaning through the knowledge and understanding of materials, techniques, technologies and art processes

- select, explore and exploit materials, technologies, techniques and art processes informed by researching, developing, resolving and reflecting.

3.2 Appraising

Appraising is critical analysis of artworks in diverse contexts, investigating artistic language and expression, directly related to selected concepts, focuses and media areas. Students consider the production and display of artworks and make informed judgments when ascribing aesthetic value, challenging ideas, investigating meanings, purposes, practices and approaches. They respond to and synthesise researched information to inform concepts and their focuses.

By the conclusion of a course of study, students should be able to:

- analyse, interpret, evaluate and synthesise information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media
- justify a viewpoint through researching, developing, resolving and reflecting
- use appropriate visual art terminology, referencing and language conventions.

3.3 Affective

Affective objectives are related to attitudes, values and feelings. They are embedded through the making and appraising objectives and are therefore not summatively assessed.

By the conclusion of a course of study, students should be able to:

- value and be confident in their own creative ability
- demonstrate a critical and sensitive awareness of expressive, functional and aesthetic qualities of the visual environment
- value the contribution of visual arts workers (artists, designers, craftspeople) and creative industries
- value the diversity of forms of visual art in different cultures and contexts
- value and be confident in the use of current technologies to produce artworks
- be discerning producers and consumers of visual communication.

4.   Inquiry learning model

4.1   Purpose

Inquiry learning is fundamental to Visual Art. It emphasises the process of investigation as well as the production of an image or object. An inquiry learning model develops students' investigative and thinking skills and contributes to their ability to participate in aesthetic processes. It encourages students to move beyond acquisition of facts to metacognition and developing understandings about concepts and focuses. It can also contribute to enhancing self-esteem by encouraging students to take responsibility for their own learning. The inquiry learning model for Visual Art is illustrated in figure 1 below.
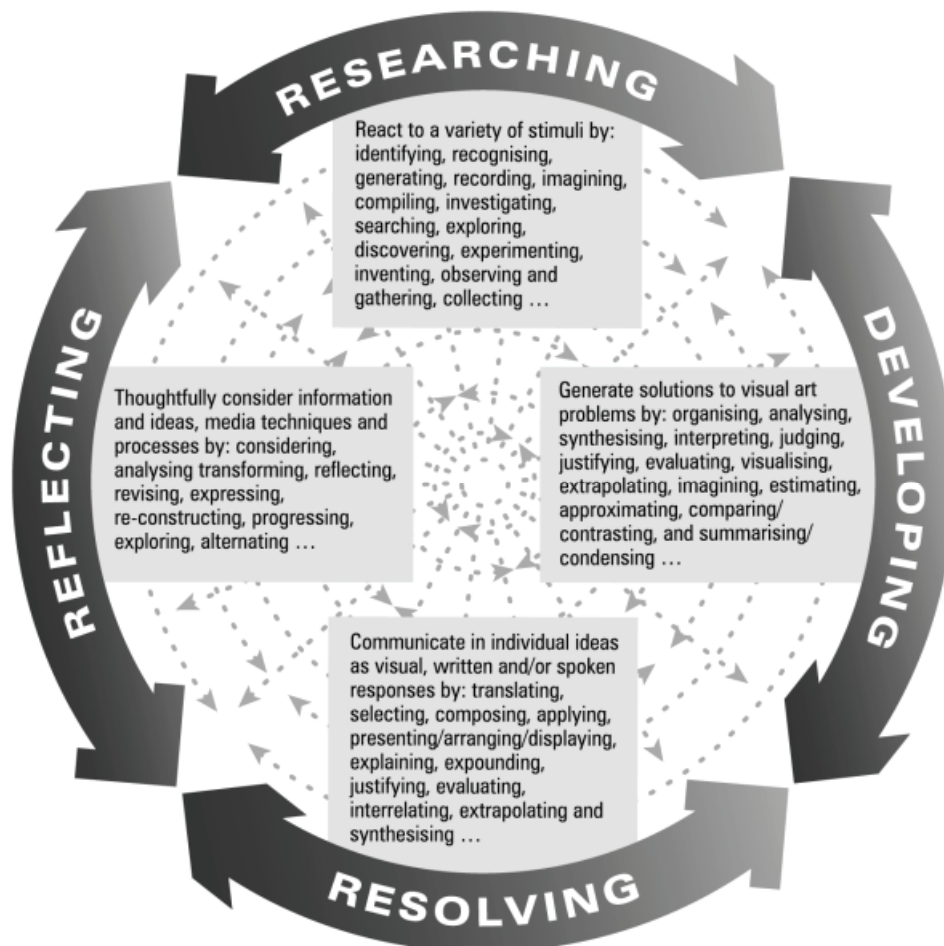

Figure 1: Inquiry learning model for Visual Art

4.2   Processes

In Visual Art, the inquiry learning model includes four processes: researching, developing, resolving and reflecting. The processes are interrelated, non-hierarchical and non-sequential.

Starting with prior knowledge and experience of students, inquiry learning can include:

- framing and focusing questions through concepts/focuses
- researching, locating, organising and analysing evidence
- developing, evaluating, synthesising and documenting conclusions
- resolving images and objects and/or appraising
- reflecting on and reconsidering consequences and outcomes of each of the above phases.

Students learn through reflective inquiry, which allows them to revisit familiar contexts to develop more sophisticated understandings.

4.3   General objectives and the inquiry learning model

Visual communication and meaning is explored and resolved through the general objectives of *making* and *appraising*. The inquiry learning model — researching, developing, resolving, reflecting — is central to this syllabus and is used to structure teaching and learning in *making* and *appraising*. Through the inquiry learning model, students are required to solve visual design problems related to concepts/focuses, using visual language and expression with selected media and contexts. The relationship between the general objectives of the syllabus and the inquiry learning model is shown below in figure 2.
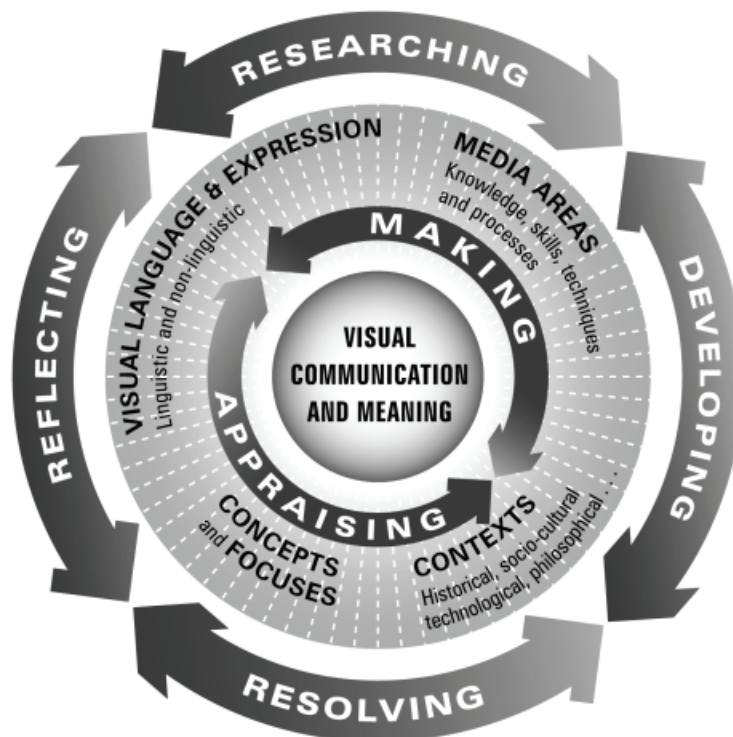

Figure 2: The relationship between general objectives and the inquiry learning model in Visual Art

5. Course organisation

5.1 Time allocation

The minimum number of hours of timetabled school time, including assessment for a course of study developed from this syllabus, is 55 hours per semester. A course of study will usually be completed over two years (220 hours).

5.2 Framework for a course of study

In Visual Art, a course of study integrates the course components (see Section 5.3) of concepts, focuses, contexts, media areas and visual language and expression — which leads to development and resolution of *bodies of work* (see Section 5.4). The general objectives of *making* and *appraising* are achieved through these bodies of work and are supported by the inquiry learning model — researching, developing, resolving and reflecting (see Section 4). The course components and the learning experiences (see Section 8) integrate making and appraising strategies related to the selected concepts, focuses, contexts and media.

The sequence of a course of study (see Section 5.5) should provide students with opportunities to progress along a learning continuum that develops from diversification in Year 11 to specialisation in Year 12.

5.3 Course components

5.3.1 Concepts

Concepts are broad organisers that direct student learning and integrate *making* and *appraising*. Teachers present a concept to engage students in learning experiences that allow them to develop their own focuses. Examples of concepts are included in the sample course overviews in appendix 1.

- *Focuses* are individual student pathways that define interpretations and responses to the concepts. Over the two-year course, the teacher will structure units of work emphasising a progression from teacher-directed focus, through teacher-student negotiated focus, to the students' selecting and interpreting their own focus to resolve work. Examples of focuses are included in the sample course overviews in appendix 1.

5.3.2 Contexts

Contexts are frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve. These contexts include, but are not restricted to, historical, geographical, sociocultural, technological, philosophical, spiritual, political and personal perspectives.

5.3.3 Media areas

Media areas are organisers of knowledge, skills, techniques and processes. Areas should not be viewed as distinct or limited to preconceived understandings of the visual art discipline. Throughout the course, students should have the opportunity to *make* and *appraise* images and objects growing from a range of media areas and a diversity of past and present contexts and cultures. A *body of work* may include multimedia and cross-media areas.

Media areas are described in detail in Section 6.

Media areas include, but are not restricted to, the list below:

2-D media	• drawing	• photographic
	• painting	• printmaking
3-D objects	• sculpture	• performance art
	• ceramics	• fibre art
	• installation	• wearable art & body adornment
Design	• costume, make-up and stage	• product
	• built environment and public space	• curatorial
	• graphic / illustration	• cross-arts projects/events
Time-based media	• electronic imaging	• television
	• sound art	• film and animation

5.3.4 Visual language and expression

Visual language and expression is where the discourse of the subject is used to interpret or communicate meaning about a concept or focus in an individualised style or art form. Students engage with various visual representations and meanings through the suggested learning experiences, integrating ideas about the concept, focus, context and media area. Students gain knowledge and understanding of related artworks from a range of contexts that reflect the concept and their selected focus.

5.4 Body of work

A *body of work* consists of individual student responses to *making* and *appraising* tasks. It shows a student's progress through the inquiry learning model (researching, developing, resolving, reflecting), as he/she integrates the components of the course (concept, focus, context, media area(s) and visual language and expression). In creating a *body of work*, students develop their ideas over time, exploring and experimenting with concept, focus, contexts and media area/s. The *body of work* comes to represent a coherent journey which may attempt divergent paths but eventually moves towards resolution.

See Section 7 for details and further information about bodies of work.

5.5 Progression within a course of study

During a course of study in Visual Art, students should make increasingly independent selections of focuses, contexts and media areas, progressing along a continuum from diversification to specialisation.

Table 1 provides information about structuring a two-year course of study to allow progression.

5.5.1   Year 11 Diversification

Year 11 is the foundation year for further study in Year 12. The course of study focuses on diversification and teachers are encouraged to provide a variety of learning experiences that explore the breadth of the course components. Diversification of experiences allows students to encounter different options for responding in *making* and *appraising*.

Year 11 is a developmental year where students engage with teacher-directed concepts, selected focuses, and a variety of media areas and contexts. Learning experiences are scaffolded to demonstrate visual literacy, application and appraising by applying the inquiry learning model. The course becomes less teacher-directed as students become more confident in their expression.

By the end of Year 11, students should have experienced a diverse range of approaches for demonstrating solutions to visual problems. While Year 11 students are not required to produce a "body of work" they should be given the opportunity to discover and develop an individualised expression.

In appraising, students should be given the opportunity to respond in a variety of forms demonstrating increasing higher order critical analysis and thinking.

5.5.2   Year 12 Specialisation

In Year 12 the course focuses on specialisation, and teachers are encouraged to provide a framework to guide students as they decide on their own path and select or narrow their options for expression.

By the end of the course, students resolve two *bodies of work* that are significantly different in terms of either concept and/or focus, for example:

- 1 concept and 2 focuses
- 2 concepts and 1 focus
- 2 concepts and 2 focuses.

While teachers are encouraged to allow students to select and develop their own focus for exploration in the bodies of work, courses of study should still include supportive learning experiences that can scaffold students to realise their individual expression.

Sample course overviews, showing how components of the course may be developed, are included in appendix 1.

Table 1: The sequence of a two-year course of study

Course components	Features of Year 11 (diversification)	Features of Year 12 (specialisation)
Concepts Teachers use concepts developed through units of work and tasks to engage students in a range of visual art making and appraising approaches.	Initially the work undertaken will tend to be teacher-directed, allowing opportunities for student resolution and moving towards greater student independence in the selection and use of materials and processes.	Exploring new concepts and/or building on concepts, techniques, media and approaches from Year 11, students undertake bodies of work that encourage student-directed investigation and independence in the selection and use of materials and processes.
Focuses Students interpret and explore focuses from the nominated concepts.	Initially based on specific interpretations of the concepts provided, the teacher could provide structured frameworks for student interpretation and exploration of selected focuses.	Students interpret the concepts through which their focus or focuses are researched, developed, resolved and reflected.
Contexts Teachers and students select related artworks from a variety of sociocultural and historical contexts to provide an understanding of purpose and function within a given concept.	Teachers lead students through explorations of a diverse range of artworks, visual art styles and philosophies relating to the concepts.	Teachers and students explore a diverse range of artworks, visual art styles and philosophies relating to the concepts.
Media Areas (see also Section 6) Media areas and approaches to making and appraising visual art may be teacher-nominated and undertaken by the student in response to the given concepts.	These explorations involve closed and open-ended making and appraising learning experiences that integrate the processes of researching, developing, resolving and reflecting. Students should be led through a diverse range of media areas, visual language and expression that allows them to create images and objects.	Teachers may nominate, or students may select, the media area(s) when researching, developing, resolving and reflecting on their bodies of work that explore the focus(es).
Visual language and expression Visual language and expression is the form the student response takes when their experiences with concept, focus, context and media areas are integrated.	Teacher-directed experiences that provide options for individual expression and the exploration of visual language.	Students develop a "body of work" that provides evidence of their own expression, exploiting visual language to create and communicate meaning.

5.6   Developing a course of study

When planning and developing a course of study, teachers should consider the sequence, content and interrelatedness of learning experiences (see also Section 7). The learning experiences should build upon each other to present a depth and breadth of knowledge and understanding. This is to ensure that students engage in, and reflect on, arts practices, philosophies and approaches that will challenge, motivate, and lead to an increasing independence in the making and appraising of artworks.

Teachers should take into account:

- school context and philosophy
- community context
- students' aptitudes and interests
- available human, physical and financial resources
- teacher expertise
- principles of productive pedagogy
- technology and web access
- artist-in-schools programs
- arts networks
- industry and community partnerships.

Students should be introduced to concepts through a diverse range of:

- artworks (images and objects) and artists' bodies of work
- related visual art contexts, philosophies and perspectives (including Indigenous Australian, Asian and multi-cultural)
- making, appraising and displaying skills, techniques and processes
- visual language, expressions and styles
- attitudes and values for making, appraising and displaying.

Opportunities should be provided for students to engage in:

- learning experiences that interrelate making, appraising and displaying
- perceptual and conceptual representations
- a variety of concepts, focuses and contexts that challenge understandings of visual art making, appraising and displaying
- independent decisions with discernment based on their own experimentation and investigations with media areas that link concept, focus and context
- increasing depth of exploration of selected media, techniques, expressions and languages
- contemporary visual arts practices, technologies and new media
- problem identification and solution through the inquiry learning model
- linguistic and non-linguistic responses that develop critical awareness of their own and others' artworks
- exploration of multiple contexts, for example, social, cultural, historical and environmental
- development of skills, techniques and processes in making, appraising and displaying
- understanding the evolution of a body of work.

5.7   Copyright

Teachers of Visual Art must be aware of legislation that protects the original author(s), artist(s), designer(s) and craftsperson(s) from copyright infringement for texts, images, objects music/sound and digital compositions, among other forms.

Visual Art teachers are responsible for informing students about legislation that protects original authors, artists, designers and craftspeople's work from being arbitrarily copied and used without their permission. Information about copyright for schools may be obtained from the Australian Copyright Council: www.copyright.org.au/

Additional information is also available on Education Queensland's website: http://education.qld.gov.au/information/service/libraries/resource/guidelines/copyright.html

5.7.1   Moral rights

Australian moral rights legislation protects individual creators of literary, dramatic, musical and artistic works and makers of films. These include painters and other visual artists, architects, illustrators, photographers, writers, screenwriters, set designers, film makers (e.g. scriptwriters, producers and directors) and map makers. Moral rights are not attached to sound recordings.

It offers a right of *attribution* (essentially a requirement that the creator be identified when a work is published, broadcast or exhibited) and a right of *integrit*y, which is defined according to categories of art form such as sculpture, literature and film.

Further information about moral rights may be obtained from the Australian Copyright Council: www.copyright.org.au/

Teachers of Visual Art should ensure they maintain up-to-date information on copyright and moral rights.

5.8   Composite classes

In some schools, it may be necessary to combine students into a composite Year 11 and 12 class. This syllabus provides teachers with an opportunity to develop a course of study that caters for a variety of circumstances such as combined Year 11 and 12 classes, combined campuses, or modes of delivery involving periods of student-directed study.

The multilevel nature of such classes can prove advantageous to teaching and learning because it provides opportunities to:

- use peer teaching
- maximise the flexibility of the syllabus
- mix multilevel group work, with independent work on appropriate occasions
- structure learning experiences and assessment to allow both Year 11 and Year 12 students to consider the key concepts and ideas at the level appropriate to their needs.

A sample two-year course overview for organising a composite class in Visual Art is provided in appendix 2.

5.9   Work program requirements

A work program is the school's plan for how the course will be delivered and assessed based on the school's interpretation of the syllabus. It allows for the special characteristics of the individual school and its students.

The school's work program must meet all syllabus requirements and must demonstrate that there will be sufficient scope and depth of student learning to meet the general objectives and the exit standards.

The requirements for work program approval can be accessed on the Queensland Studies Authority website, www.qsa.qld.edu.au This information should be consulted before writing a work program. Updates of the requirements for work program approval may occur periodically.

6. Media areas

Media areas are a component of a course in Visual Art (see Section 5.3). Media areas may include but are not limited to:

Two-dimensional media

Drawing	Drawing uses and exploits the qualities of conventional and unconventional media such as graphite, pastel, felt-tip markers, air brush, collage, found objects, montage, charcoal, ink, watercolour, fibres, light, electronic imaging, paint, wax and wire.
	Individual or collaborative approaches to drawing include two-dimensional or three-dimensional, subjective, objective, non-objective, informational, schematic and pictorial.
	Responses in drawing could include sketches, cartoons, illustrations, designs, plans, maps, collage, montage, frottage, body decoration, installation, essays, critiques and reviews.
Painting	Painting considers use and exploitation of conventional and unconventional media, such as water-based and oil-based paints, inks, substances of varying viscosity, fluidity and plasticity on grounds and supports such as canvas, paper, wood, masonite, metal, glass, plastic, leather, plaster, gesso and glue.
	Individual or collaborative approaches to painting include two-dimensional and three-dimensional, subjective, objective, non-objective, informational, schematic, pictorial and conceptual.
	Responses in painting could include paintings, sketches, cartoons, illustrations, designs, murals, artists' books, visual art in public spaces, collage, body decoration, installation, essays, critiques and reviews.
Printmaking	Printmaking considers the characteristics of image replication through conventional and unconventional media such as stone, wood, lino, masonite, metals, plastic, clay, inks, paints, air brush, emulsions, photocopying and electronic imaging.
	Individual or collaborative approaches to printmaking include two-dimensional or three-dimensional, utilitarian, expressive, decorative, sculptural or ephemeral and could include mono printing, embossing, screen printing, relief, intaglio, lithograph, electronic imaging, and such techniques as paper, lacquer stencils, light-sensitive emulsions, woodcut, masonite cut, linocut, collograph, dry point, mezzotint, etching, aluminium, paper, stone and litho print.
	Responses in printmaking could include mono prints, print editions inked or embossed, fabric prints, clothing designs, sculptures, installations, corporate image design, posters, bil boards, essays, critiques and reviews.
Photographic art	Photography promotes images and products obtained from light-sensitive materials such as photographic paper, emulsion, film, digital technology and orthofilm, to capture and manipulate photographic images on conventional and unconventional surfaces and objects.
	Individual or collaborative approaches to photography could be two-dimensional, three-dimensional and ephemeral, and could include photograms, photographs, developing, printing, manipulating, enhancing, colouring, fashion, journalistic, landscape, portraiture, still life, documentation, representation and symbolism.
	Responses in photographic art could include advertising and promotion, illustration, photographic essay, photographs for publication, performance, installation, sculpture, body-wearable visual art, essays, critiques and reviews.

Three-dimensional objects

Ceramics	In ceramics, students consider the intrinsic qualities of clay, glazes/slips, firing cycles and construction techniques.
	Individual or collaborative approaches to ceramics could be utilitarian, expressive, sculptural, decorative or ephemeral and include techniques such as modelling, casting, assembling, throwing, carving and surface manipulation such as glazing, carving, burnishing, sgraffito and slip.
	Responses in ceramics could include utilitarian ware, sculpture, murals, body-wearable visual art, jewellery, visual art in public spaces, essays, critiques and reviews.
Fibre art	Fibre art considers the surface and tactile qualities of conventional and unconventional media such as fibres, textiles and mixed media such as paper, cotton, silk, wool, metal, wood, wire, paint, dye, wax, plastic and synthetics.
	Individual or collaborative approaches to fibre art include printing, dyeing, weaving, constructing, assembling, moulding and casting.
	Responses in fibre art could include utilitarian products, sculpture, body-wearable visual art, murals, visual art in public spaces, installations, essays, critiques and reviews.
Installation	Installation is interdisciplinary. Students select and create ideas for constructing and assembling, combining conventional and unconventional media and visual art forms such as drawing, painting, video, film, sculpture, found objects, electronic media, sound, movement, light and ephemera.
	Individual or collaborative approaches to installation involve construction or alteration of spaces or environments which may be site-specific, transient etc.
	Responses in installation could include working in private or public realms such as personal environments, conventional and unconventional "gallery" spaces, interiors and exteriors of buildings, corporate foyers, shopping centres, parks, streets, suburbs, schools, classrooms, essays, critiques and reviews.
Performance art	Performance art considers the interdisciplinary nature of performance in the context of using the body and other data in participatory projects which involve the audience.
	Individual or collaborative approaches to performance art include cross-disciplinary investigations which broaden interpretations, challenge boundaries and make links in the arts — visual, literary, dramatic, dance, movement, music, sound, ephemeral, electronic, etc.
	Responses in performance art may be site-specific or transient works such as body art, ritual, political or technological performances using the body and, for example, voice, words, sounds, smells, tastes, actions, movement, sets, props, costumes, essays, critiques and reviews.
Sculpture	Sculpture involves the conventional and unconventional use and exploitation of media such as wood, glass, metal, stone, clay, fibre, wire, paper, found objects, food, plastics, water and concrete.
	Individual or collaborative approaches to sculpture could be static, kinetic or ephemeral, including the procedures and techniques of modelling, casting, carving, construction, assemblage, installation and performance.
	Responses in sculpture could include freestanding, glyptic, relief sculptures, environmental sculptures (earthworks, interiors), murals, furniture, packaging, artists' books, visual art in public spaces, essays, critiques and reviews.
Wearable art and body adornment	Wearable art and body adornment involves the conventional and unconventional use and exploitation of media such as fabric, fibre, skin, metals, plastics, rubber, inks, dyes, clay, natural and found materials (e.g. feathers, ochre) and other sculptural and tactile materials.
	Individual or collaborative approaches to wearable art and body adornment could be static, kinetic or ephemeral, such as the procedures and techniques of fabric/f bre construction and jewellery making.
	Responses in wearable art and body adornment could include body-wearable visual art, fashion, jewellery, essays, critiques and reviews.

Design

Built, public and environment design	Built, public and environmental design involves the construction and manipulation of space and materials through emotional, sensory and qualitative terms as a means of developing a sense of concern for private and public realms and peoples' relationships to their surroundings. Individual or collaborative approaches to environmental design include experiencing the perceptual, expressive, ecological, historical and cultural domains of the human environment; analysing, designing and modifying environments; architectural design, interior design; art built-in; public art; landscape design; and town planning. Responses in environmental design could include sketches, drawings, plans, mental or cognitive maps, sculpture, murals, town planning, analytical/evaluative/comparative drawings, slide/film/video programs, essays, critiques and reviews.
Costume and stage design	Costume and stage design uses and exploits conventional and unconventional media such as pen, pencil, felt-tip markers, air brush, paint, ink, electronic imaging, photography, fabrics, timber, cardboard, plastic, found objects and ephemera (e.g. live flowers, soap bubbles, body paint). Individual or collaborative approaches to costume and stage design could be two-dimensional or three-dimensional and include understanding performance and performance spaces, sketches, drawings, designs, plans, image creation, construction, modification, assemblage, computer and photocopy images, and multimedia explorations. Responses in costume and stage design could include stage design plans, stage models, set construction, lighting design plans, costumes, body art, props, marketing and promotional sketches, materials and posters for publication, essays, critiques, reviews, etc.
Curatorial design	Curatorial design is directly related to the conceptual and physical development and exhibition of artworks. It involves the construction and use of space, lighting, surface, text and other environmental elements to provide deeper meaning to the exhibition and to evoke a reaction from the audience. Individual or collaborative approaches to curatorial design may include formal and informal display of two-dimensional and three-dimensional elements, electronic media, sound, movement, light, and ephemera, constructed in spaces or environments, which may be site-specific or transient. Responses in curatorial design could include public art, children's collections, historical trails, sociocultural documentation, public gallery displays, film/DVD, website, archaeological displays, critiques, reviews, catalogues, essays, etc.
Graphic design and illustration	Graphic design and illustration uses and exploits conventional and unconventional media such as graphite, pastel, pen and ink, watercolour, gouache, felt-tip markers, collage, air brush, montage, photocopying, digital images, printmaking, vinyl, plastics etc. Individual or collaborative approaches to graphic design and illustration can be two-dimensional or three-dimensional, including freehand drawing, rendering, pictorial, orthographic, appropriation, image transfer, photocopying, electronic imaging and image processing, construction and modelling. Responses in graphic design and illustration could include animation, film and video, information design, advertising design and layout, display and presentation, exhibition design, packaging, posters, billboards, magazines, signs, typography, essays, critiques and reviews.
Product design	Product design considers product exploration from a complex thematic base rather than an object focus, and the needs and desires for products through customer focus and the consumer in the marketplace. Individual or collaborative approaches to product design could be two- or three-dimensional, and could include a history of industrial design, human environment design, ergonomic studies, computer-aided industrial design, design construction, graphic presentation, product research and market research. Responses in product design could include digital design, simulations, studies of manufacturing technology, product evaluation, models, mock-ups, small-scale prototypes, essays, critiques and reviews.
Cross-arts events	Cross-arts events incorporate the conceptualisation, development, planning, resourcing, management and coordination of an arts event, festival, celebration or exhibition/display involving at least three arts forms (dance, drama, media, music, visual arts). Individual or collaborative approaches to cross-arts events could focus on the contexts for events and festivals, the audience, the impact of the event on cultural capital, or the synergy between the arts forms to produce a coherent conceptual and physical response to a community need. Responses to cross-arts events could include a school production, community festival, children's street theatre, historical celebration, fete/fair, rock/music recital, essays, critiques, reviews, etc.

Time-based media

Electronic imaging	Electronic imaging considers the technical characteristics of electronic media such as digital/ computer imaging, lasers, CD/DVD, web-imaging, telecommunications, photocopiers and facsimile. Students can use past, current or emerging technologies.
	Individual or collaborative approaches to digital/computer imaging include image enhancement, creation, modification, manipulation, animation, scanning, digitisation, photocopying, documenting, narrating, multimedia exploration, appropriation, web, virtual reality and interactive TV.
	Responses in electronic imaging could include drawings, product and graphic design plans, films and videos, website, pod casting, photocopies, facsimiles, electronic mail, sound and light, desktop publishing, essays, critiques, reviews etc.
Film, animation and television	In film, animation and television, students construct and manipulate filmic images in an experimental visual art context, using and exploiting technologies such as video/film, digital imaging, computer animation and broadcast quality images.
	Individual or collaborative approaches to film, animation and television include script development, filming, editing, soundtracks, documentation, representation, illusion, symbolism, animation, narration, dramatisation, designing titles, electronic image creation, enhancement processing etc.
	Responses in film, animation and television could include photographs, performance art, computer-generated stills, film, video, installation, animated video, essays, critiques and reviews.
Sound art	Sound art involves "sculpting" sound in space and time, reacting to environments and reshaping them, and framing ambient "found" sound, altering our concepts of space, time, music, and noise. Sound art exists on the fringes of the often-unconscious aural experience of a world dominated by the visual. It is not strictly music, or noise, or speech, or any sound found in nature, but often includes, combines, and transforms elements of all of these.
	Individual or collaborative approaches to sound art include capturing, morphing, manipulating and inventing sound environments from sonic, personal, iconoclastic, industrial, spiritual and natural sources.
	Responses to sound art are personal interpretations that record and construct "new" sound meaning, shifting the limits of perception to transcendental listening, open to sensory and spiritual expansion. Evidence could be documented in recordings, installations, film and television, animation, computer generated and synthesised compositions, essays, critiques and reviews.

7.   Body of work

A course of study in Visual Art leads to the development and resolution of *bodies of work*. The *body of work* builds on the existing practice of folio work. Year 11 students may begin a formative body of work in Semester 2; while Year 12 students complete two bodies of work, evidence of which must be supplied at verification (see Section 9.8).

IMPORTANT NOTE: A *body of work* **differs** from a folio, which is seen as a number of tasks that do not necessarily show a connected sequence or cohesion of ideas and explorations.

A *body of work* consists of individual student responses to *making* and *appraising* tasks. It shows a student's progress through the inquiry learning model (researching, developing, resolving, reflecting), as he/she integrates the components of the course (concept, focus, context, media area(s) and visual language and expression). In creating a *body of work*, students develop their ideas over time, exploring and experimenting with concept, focus, contexts and media area(s). The *body of work* comes to represent a coherent journey which may attempt divergent paths but eventually moves towards resolution.

Creating a *body of work* involves students in broad and innovative explorations within a nominated focus. The *body of work* represents thinking and working practices as they develop over time, exploring and experimenting with concept, focus, media area(s) and visual language and expression. Students may investigate visual art styles, materials, imagery and culture, society and philosophies through reflecting and making judgments. These explorations and experimentations contribute to and constitute the student's *body of work*, showing a student's evolving developmental process in forming a personal aesthetic. The *body of work* may lead to a single or "major" work, or a collection of works, related to each other in some way, with each one being as important as the other. The *body of work* provides evidence of a student's aesthetic and purpose, and sustained engagement with *making* and *appraising*.

A *body of work* may have a number of starting points and multiple "solutions". Starting points might involve:

- experimental exploration of media and materials
- investigation into the qualities of art form(s) and/or media
- exploration of concepts through a variety of approaches.

Through the evolution of this *body of work*, the student should communicate conceptual meaning and represent ideas and critical reflections. The *body of work* represents and expresses points of view in relation to the conceptual strength and meaning of works produced.

In Year 12, a *body of work* includes:

- making and appraising tasks (see Section 9.5.1)
- use of the inquiry learning model (research, development, resolution and reflection)
- developmental ideas, analysis, stimulus, documentation
- formal and informal explorations and experimentations with media
- evidence of an evolving personal aesthetic and the discerning choices made
- resolved work(s)
- formal and informal display options.

8.   Learning experiences

A learning experience is an activity to foster student learning and development. Not all learning experiences need to be formally assessed. The interrelated processes of the inquiry learning model (Section 4) underpin the learning experiences described in this section. They have been designed to help teachers develop a dynamic learning environment. Students should be encouraged to experiment, to be innovative, imaginative and creative to develop confidence in visual art making and appraising.

Teachers are encouraged to adopt the four principles of productive pedagogy:

- intellectual quality
- supportive classroom environment
- recognition and valuing of difference
- connectedness.

8.1   Learning experiences in *making*

Table 2 provides suggested learning experiences for *making*, demonstrating diversification in Year 11, and specialisation in Year 12 (see also Section 5).

Aspects of *making* tasks should include:

- inquiry learning: researching, developing, resolving, reflecting
- intellectual rigour and challenge for students to extend themselves
- suggestions for ways of creatively interpreting concepts, selected focuses, contexts and media
- various models and strategies for students to use and apply visual language and expression
- opportunity for individualised response(s) for a body of work to be developed
- adopting linguistic and non-linguistic modes of expression
- opportunities for innovative explorations of media, ideas, technologies, processes and techniques
- examples of related artists and artworks (including Indigenous Australian, Asian and multicultural) across a range of historical, sociocultural, technological and philosophical contexts
- an Indigenous perspective
- stimulus material, such as literary/film/music references, quotes, definitions, prompting questions
- authentic procedures and strategies to assist the student when responding
- supporting students with ideas, options and opportunities for display
- evidence of linking *making* with *appraising*.

Table 2: Suggested learning experiences for *making*, which reflect the inquiry learning model

Year 11 (diversification)	Year 12 (specialisation)
Research by observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.	Research through continuing to observe, collect, compile and record visual, verbal and sensory information, selecting ideas from specific sources and contexts with purpose.
Exposure to personal, community and philosophical concerns as a basis for the development of ideas and artworks.	Using personal perceptions, feelings and expressions to explore such issues as personal, community and philosophical concerns as a basis for generating ideas.
Using personal ideas to present artworks in a variety of contexts and purposes.	Using personal ideas, experiences and expressions to present artworks for a variety of contexts and purposes.
Exploring and experimenting with two- and three-dimensional media and display options to give form to ideas, images and objects.	Applying knowledge and understanding when experimenting and exploiting media and display options to give form and meaning to ideas, images and objects.
Exploring concepts through teacher- or student-directed focuses to create and communicate individual responses and expression.	Communicating ideas and meanings by resolving artworks about a concept through a student-directed focus to represent their personal aesthetic.
Developing and reflecting their understanding of an aesthetic.	Developing an understanding of an aesthetic that becomes increasingly personal and selective.
Documenting and reflecting on their working processes to record, analyse and evaluate the development and resolution of artworks.	Evidencing within their bodies of work developed processes to research, develop, resolve and reflect the evolution and resolution of artworks.
Translating ideas through diverse media and media manipulation.	Translating and interpreting ideas through media manipulation to create images and objects.
Constructing display environments to enhance meaning and purpose.	Investigating, designing and selecting options for display and exhibition of works contained in their bodies of work.
Using skills, techniques and processes to explore and manipulate a diversity of materials, techniques, technologies and processes.	Using skills, techniques, technologies and processes to explore, manipulate and control selected materials.
Working with a variety of materials, media and technologies as well as experimenting to discover and explore their intrinsic qualities.	Working to the limitations of selected materials, media and technologies as well as experimenting to exploit their intrinsic qualities.
Reflecting on their experimentation with media to support their choices in resolving ideas and artworks.	Selecting and manipulating appropriate media and techniques to explore and resolve their bodies of work.
Exploring diverse resolved responses to intended focuses.	Creatively demonstrating multiple solutions to individually selected focuses.
Making judgments that reflect and evaluate ideas evidenced in their work.	Interpreting and evaluating the meaning of artworks, deconstructing and reconstructing their intent for a different context and purpose.

8.2   Learning experiences in *appraising*

Table 3 provides suggested learning experiences for *appraising*, demonstrating diversification in Year 11, and specialisation in Year 12 (see also Section 5).

Learning experiences in *appraising* involve visual art discourse, which is the language that is used when listening, speaking, reading and writing about visual art. Exploring and challenging representations and stereotypes embodied in other discourses (e.g. gender, race, religion and politics) are intrinsic to the appreciation of artworks. When *appraising*, students should:

- use suitable and effective language (visual, written, oral) for different audiences
- select and sequence information
- use specialised vocabulary and terminology
- use the conventions of grammar, spelling, punctuation and format
- use recognised referencing conventions, for example, Harvard, Oxford.

Table 3: Suggested learning experiences for *appraising* which reflect the inquiry learning model

Year 11 (diversification)	Year 12 (specialisation)
Research by observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.	Research through continuing to observe, collect, compile and record visual, verbal and sensory information and ideas from a variety of sources and contexts.
Documenting and reflecting ideas, media, techniques and processes to assist in describing, analysing and interpreting visual artworks and expression.	Reflecting and evaluating ideas, media and techniques, processes etc. when describing, analysing, interpreting and justifying their position about visual artworks and expression.
Engaging in discourses relevant to the concepts, learning skills and techniques necessary for appraising meaning, representations, subject matter, composition and purposes of artworks.	Participating in critical visual arts discourse to reveal the intention of the focus.
Making judgments and expressing informed personal opinions when discussing meaning in images and objects.	Making informed judgments and justifying a position when evaluating an artist's body of work.
Developing appropriate language and terminology when responding to sensory information, such as the visual, tactile, spatial, aesthetic and kinaesthetic qualities of artworks.	Expanding the meaningful use of language and terminology when responding to linguistic and non-linguistic information (visual, tactile, spatial, aesthetic, kinaesthetic) relating to artworks.
Exploring and analysing meanings and expression that can be communicated through visual objects and imagery.	Critically appraising, evaluating and justifying the meanings of concepts that can be communicated through visual objects, imagery and expression.
Investigating and analysing how different sociocultural contexts can influence the meanings of artworks.	Investigating, analysing, interpreting and making judgments about the meaning of artworks from personal, social, cultural and historical contexts.
Being exposed to the meanings and values of visual arts from a range of sociocultural contexts.	Analysing and reflecting on the meanings and values of visual art from personal, social, cultural and historical contexts.
Considering the roles of artists and critics, and their purpose from a range of sociocultural contexts.	Synthesising information to provide an understanding of the roles of artists and critics and their function within a range of sociocultural contexts.
Understanding how artists can challenge or reinforce values through making and displaying artworks.	Evaluating how artists can challenge, reinforce or manipulate ideas, beliefs and meaning through making and displaying artworks.
Exploring the links between visual art, other arts forms and other areas of the community.	Participating in excursions and visits to galleries, artist-run spaces, studios, artist collectives, offices of visual art organisations, and urban and rural environments to understand the contribution of artists and the arts industry.