



Government of **Western Australia**  
School Curriculum and Standards Authority

# VISUAL ARTS

ATAR COURSE

---

Year 12 syllabus

## **Acknowledgement of Country**

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

## **Important information**

This syllabus is effective from 1 January 2024.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the School Curriculum and Standards Authority (the Authority) on a cyclical basis, typically every five years.

## **Copyright**

© School Curriculum and Standards Authority, 2023

This document – apart from any third-party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority (the Authority) is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the Authority. Copying or communication of any third-party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the [Creative Commons Attribution 4.0 International licence](#).

# Content

---

<b>Rationale</b> .....	<b>1</b>
<b>Course outcomes</b> .....	<b>2</b>
<b>Organisation</b> .....	<b>3</b>
Structure of the syllabus .....	3
Organisation of content .....	3
Representation of the general capabilities .....	5
Representation of the cross-curriculum priorities .....	6
<b>Unit 3 – Commentaries</b> .....	<b>7</b>
Unit description .....	7
Suggested contexts .....	7
Unit content .....	7
<b>Unit 4 – Points of view</b> .....	<b>10</b>
Unit description .....	10
Suggested contexts .....	10
Unit content .....	10
<b>School-based assessment</b> .....	<b>13</b>
Grading .....	15
<b>ATAR course examination</b> .....	<b>16</b>
Practical (production) examination design brief – Year 12 .....	17
Written examination design brief – Year 12 .....	18
<b>Appendix 1 – Grade descriptions Year 12</b> .....	<b>19</b>
<b>Appendix 2 – Glossary</b> .....	<b>21</b>



## Rationale

The Visual Arts ATAR course encompasses the practice and theory of the broad areas of art, craft and design. Students have opportunities to express their imagination, develop personal imagery, develop skills and engage in the making and presentation of artwork. They develop aesthetic understandings and a critical awareness that assists them to appreciate and make informed evaluations of art.

This course places value on divergence, uniqueness and individuality. It assists students to value and develop confidence in their own creative abilities and to develop a greater understanding of their environment, community and culture. The Visual Arts ATAR course engages students in a process that helps them develop motivation, self-esteem, discipline, collaborative practice and resilience, all of which are essential life skills. Enterprise and initiative are recognised and encouraged.

Within contemporary society, there is increasing demand for visual literacy: the ability to perceive, understand, interpret and evaluate visual information. The Visual Arts ATAR course enables students to develop their visual literacy and communication skills and become discriminating in their judgements. Particular aspects of life are understood and shared through visual symbol systems that are non-verbal modes of knowing.

The Visual Arts ATAR course encourages students to develop problem-solving skills together with creative and analytical ways of thinking. Innovation is encouraged through a process of inquiry, exploration and experimentation. Students transform and shape ideas to develop resolved artwork. They engage in art making processes in traditional and new media areas, which involve exploring, selecting and manipulating materials, techniques, processes, emerging technologies and responses to life. This course allows them to engage in traditional, modern and contemporary art forms, such as sculpture, painting, drawing, graphic design, printmaking, collage, ceramics, earth art, video art, installations, textiles, performance, photography, montage, multimedia, and time-based works and environments.

Students gain knowledge, understanding and appreciation of art and culture, both in Australian and international contexts. They analyse and evaluate their own works and the works of others from a range of historical and cultural viewpoints, and develop an appreciation of the role of art in the community and their daily lives. Through their art experiences, they come to an understanding of broader questions about the values and attitudes held by individuals and societies and gain an awareness of the role that art plays in reflecting, challenging and shaping societal values.

The Visual Arts ATAR course aims to enable students to make connections to relevant fields of study and to more generally prepare them for creative thinking and problem-solving in future work and life. It aims to contribute to a sense of enjoyment, engagement and fulfilment in their everyday lives, as well as to promote an appreciation for the environment and ecological sustainability.

## Course outcomes

The Visual Arts ATAR course is designed to facilitate achievement of the following outcomes.

### Outcome 1 – Visual arts ideas

Students use creative processes to research, develop and communicate art ideas.

In achieving this outcome, students:

- research and generate ideas
- use visual language to express ideas
- develop and refine ideas for specific purposes, contexts and audiences.

### Outcome 2 – Visual arts skills, techniques and processes

Students use creative skills, techniques, processes, technologies and conventions to produce resolved artwork.

In achieving this outcome, students:

- use art elements and principles in the production of artwork
- use skills, techniques and processes to complete artwork
- select and present artwork for audiences and contexts.

### Outcome 3 – Responses to visual arts

Students respond to, reflect on and critically evaluate their own art and the art of others.

In achieving this outcome, students:

- respond to the qualities of artwork
- reflect on the thinking and creative processes of their art experiences
- critically evaluate artwork using visual language and art terminology.

### Outcome 4 – Visual arts in society

Students understand the role of visual arts in society.

In achieving this outcome, students:

- understand how art varies according to time and place
- understand the social, cultural and historical contexts of visual arts.

## Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

### Structure of the syllabus

The Year 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

#### Unit 3 – Commentaries

In this unit, students engage with the social and cultural purposes of art making and interpretation. The focus is on commentaries.

#### Unit 4 – Points of view

In this unit, students identify and explore concepts or issues of personal significance in art making and interpretation. The focus is on points of view.

Each unit includes:

- a unit description – a short description of the focus of the unit
- suggested contexts – a context in which the unit content could be taught
- unit content – the content to be taught and learned.

### Organisation of content

The course content is the focus of the learning program.

The course content is divided into two content areas:

- Art making
- Art interpretation

#### Art making

##### Inquiry

Investigation, development, planning, documentation and refinement of artwork describe the inquiry process. The development of ideas includes a range of investigative approaches, including direct observation, exploration and expressive drawing. Researching and selecting information and inspiration provides a basis for portraying ideas, thoughts and feelings. Resource and time management are central to the creation of artwork and the development of ideas.

##### Visual language

Visual language involves using the elements and principles of art, symbols and conventions to arrive at visual solutions to communicate ideas. The use of visual language helps shape the creation and evaluation of artwork. The artist(s) visual language prescribes the formal organisation (composition) of the artwork.

**Visual influence**

Viewing and exploring others' artwork and visual sources provides the challenge of considering a range of approaches to adopt, extend or reject from one's own artwork. Viewing and appraising others' artwork informs and influences the inquiry process.

**Art forms, media and techniques**

Students combine and manipulate media and techniques in selected art forms. This provides opportunities to work flexibly, discover innovative solutions and develop original approaches to art making through exploration and experimentation.

**Art practice**

This involves the use of skills and processes in order to produce and present artwork. Health and safety guidelines, together with the exercise of civic, social and environmental responsibility, must be adhered to in the learning environment. Art practice requires discernment and the ability to make informed and sensitive choices with an awareness of ethical, legal and economic issues such as appropriation, copyright, censorship and marketing.

**Presentation**

The display of artwork provides opportunities to participate, promote and critique own and others' artwork. Presentation therefore involves arranging, organising and displaying ideas and artwork for audiences.

**Reflection**

Reflection involves revisiting and reconsidering options and alternatives when developing ideas and artwork. Describing, analysing and critically evaluating thinking and working processes enhances one's own artistic practice. Reflection includes the acknowledgement of visual influences on the development of artwork.

**Art interpretation****Visual analysis**

Visual analysis promotes critical thinking through strategies of formal analysis and the use of critical analysis frameworks. Analysis involves comparing, commenting on and making informed judgements about artworks which are representative of a range of art forms from various times and places. Visual analysis takes into account formal concerns as well as contextual factors relating to time, place, race, culture, gender identity, religion and politics in order to make informed judgements about how meanings are communicated.

**Personal response**

Personal response involves sharing, discussing and justifying opinions about artwork, both first-hand and in reproductions. The field of visual arts is subject to different interpretations and informed responses should take into account varying contexts from which a work is created and experienced. Responding to artwork can stimulate insights, encourage deeper understandings, challenge preconceived ideas and involve making connections between oneself and others.

**Meaning and purpose**

Each viewer constructs their own meaning based on their own experiences and the evidence provided in artwork. Commentaries on art by critics, historians, theorists and artists provide essential information and further access to the meanings and purposes of artwork.



### **Social, cultural and historical contexts**

Knowledge about the relationships between artists, artwork, audiences and contextual factors is fundamental to interpreting and understanding visual artwork. Research into contexts includes consideration of the stylistic and technical aspects of artwork in order to locate them in particular times, places and cultures. Visual arts practice plays an important role in forming a significant part of the economy and providing career opportunities in Australia and internationally.

## **Representation of the general capabilities**

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities into the teaching and learning program for the Visual Arts ATAR course. The general capabilities are not assessed unless they are identified within the specified unit content.

### **Literacy**

The visual arts rely on multi literacies; oral, visual, kinetic, text based and digital literacy, all of which are fundamental to learning, communicating, creating and responding.

### **Numeracy**

An ability to apply numerical concepts such as space, scale, proportion, depth, ratio and pattern is the foundation of all composing and creating in the visual arts.

### **Information and communication technology capability**

The information and communication technology (ICT) capability enables students to use digital tools and environments to represent their ideas and artwork. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information and communicate with a variety of audiences.

### **Critical and creative thinking**

The visual arts are dependent on the development of creative and critical thinking. In creating artwork, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas. They consider possibilities and processes and make choices that assist them to take risks and express their ideas creatively.

### **Personal and social capability**

Learning in the visual arts promotes self-discipline, initiative, confidence, empathy and adaptability as students work individually and collaboratively. As art makers, they acquire facility with tools, media, skills and techniques and they develop and apply personal abilities such as self-discipline and goal setting.

### **Ethical understanding**

Ethical understanding is developed and applied in the visual arts when students encounter or create artwork that requires ethical consideration, such as artwork that is controversial, involves a moral dilemma or presents a biased point of view. Students actively engage in ethical decision making when reflecting on their own and others' artwork.

## Intercultural understanding

Intercultural understanding in the visual arts assists students to explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. Students are encouraged to demonstrate open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live.

## Representation of the cross-curriculum priorities

The cross-curriculum priorities address contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Visual Arts ATAR course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

### Aboriginal and Torres Strait Islander histories and cultures

The study of Aboriginal and Torres Strait Islander histories and cultures enriches understanding of the diversity of art making practices in Australia and develops appreciation of the need to respond to artworks in ways that are culturally sensitive and responsible.

Many Australian Indigenous artists affirm connection with Country/Place, People and Culture through their visual arts making, with more traditional artworks representing cultural and clan knowledge that can only be used with permission. Study of the visual arts created by Aborigines and Torres Strait Islanders exposes students to a view of the Australian landscape that is unique, expressive and personal.

Other Australian Indigenous artists offer a more contemporary view of Australian society. Many of these artists are part of the wider community of Australian artists and their artwork is as various and individual as other contemporary Australian artists.

### Asia and Australia's engagement with Asia

Asia and Australia's engagement with Asia provides rich, engaging and diverse contexts in which to investigate making and responding to visual artwork which has arisen from the rich and diverse cultures, belief systems and traditions of the peoples of the Asian region.

### Sustainability

Sustainability provides engaging and thought-provoking contexts in which to explore the nature of art making and responding and enables the investigation of the interrelated nature of social, economic and ecological systems.

Students can use the exploratory and creative platform of the visual arts to develop world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. Through their art work, students may persuade others to take action for sustainable futures.

## Unit 3 – Commentaries

### Unit description

The focus for this unit is commentaries. In this unit, students engage with the social and cultural purposes of art making to produce a unique and cohesive body of work. Broad and innovative inquiry includes the conceptualisation and documentation of experiences within contemporary society. Students transform ideas and develop concepts using innovative approaches to art making and presentation. They document their thinking and working practices, having the flexibility to work across media and art forms.

Students research artwork providing critical comment on the meaning, purpose and values communicated. They examine their own beliefs and consider how the visual arts have reflected and shaped society in different times and places.

Consideration is given to the roles of artists in different societies, for example, hero, outsider, commentator and social critic. Students investigate the social functions of art, for example political and ideological expression, satire, social description or graphic communication. They address the relationship between form, function and meaning and develop understandings of how artists are influenced by pervasive ideas, events and circumstances, and how re-contextualisation contributes to meanings and messages in artwork.

### Suggested contexts

Teachers and students explore one or more of the following suggested contexts in this unit (this list is not exhaustive):

- concepts: social commentary, power and persuasion, freedom of speech, satire, narratives, ceremony and ritual
- styles and approaches: the Bauhaus, modernism, postmodernism and abstraction
- materials: new technologies, found objects, aerosol art, new technologies, oil paint
- meanings and messages: narratives, popular art as cultural commentary, stereotypes, wars, art in society, propaganda
- purposes: propaganda and universal issues, such as globalisation.

### Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12.

The written and practical examinations require students to respond to, or convey their understanding of, the concept of commentaries as outlined in the unit description.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

#### Art making

##### Inquiry

- explore drawing involving observation to conceptualise ideas, explore themes and develop meaning in artwork
- use a range of investigative approaches to explore, manipulate, develop and refine artwork

- explore a variety of ways to produce, present and document a body of work

### **Visual language**

- use visual language (elements and principles of art) to transform artwork and communicate concepts in a considered and insightful way

### **Visual influence**

- investigate the techniques and approaches used by other artists to inform the development of own artwork
- select stylistic influences and use specific artwork relating influences to own artwork
- examine ways other artists have communicated persuasive ideas, issues or comment in artwork

### **Art forms, media and techniques**

- adapt and apply materials and techniques to create artwork in selected art forms
- experiment and refine the use of media and techniques to produce innovative artwork

### **Art practice**

- explore ways to use skills and processes to create new art forms and visual art practices
- follow correct health and safety practices, respecting and acknowledging the work and rights of others
- make informed and sensitive choices when developing and presenting artwork about different religious, cultural and social practices

### **Presentation**

- plan, document and present an account of the thinking and working practices leading to the development of a body of work
- discerningly select and exhibit a body of work

### **Reflection**

- reflect on and maintain documentation of the development of thinking and working practices
- provide an artist statement that describes the ideas, meaning, influences and personal direction taken in art making
- acknowledge primary and/or secondary visual influence(s)

### **Art interpretation**

#### **Visual analysis**

- use critical analysis frameworks and investigations to make comment on artwork
- analyse and respond to unfamiliar artwork representative of a range of art forms and styles
- consider visual language (elements and principles of art) which influence production and response
- make comparisons and connections between artwork using art terminology to discuss formal organisation (composition), meaning and artistic style

**Personal response**

- support and justify opinions by offering a range of interpretations of artwork
- provide alternative points of view when responding to artwork

**Meaning and purpose**

- analyse social, religious, political and cultural commentary of artwork from different times and places
- identify alternative perspectives and meaning communicated in artwork
- identify formal, stylistic and technical elements which contribute to the function or meaning in artwork

**Social, cultural and historical contexts**

- in-depth examination and research of artists, groups, movements or cultures contextualising their practice within particular social, cultural or historical contexts
- undertake investigations and present case studies making links between art practices from different times and places
- compare artwork that has been shaped or influenced by specific social, cultural or historical concerns

## Unit 4 – Points of view

### Unit description

The focus for this unit is points of view. Students identify and explore concepts or issues of personal significance in the presentation of a sustained, articulate and authentic body of work. They engage in sustained inquiry, exploring ideas and developing concepts to communicate a personal point of view.

Students investigate a range of solutions using visual language and document the progressive resolution of thinking and working practices. Skills, techniques and processes are combined in the pursuit of new art forms, innovation and personal style.

Students use critical analysis frameworks to develop an understanding of the practice of art making and art interpretation. They research and analyse factors affecting points of view such as time, place, culture, religion and politics, synthesising this knowledge to express a personal viewpoint or position. In the analysis of their own and others' artwork, students reflect on the relationship between artwork, audiences and contextual factors, and consider how these contribute to the development of different perspectives.

### Suggested contexts

Teachers and students explore one or more of the following suggested contexts in this unit (this list is not exhaustive):

- concepts: spiritual identity, the art and science nexus, duality, disunity, spirituality, aesthetics
- styles and approaches: land art, hybrid art, virtual art, installation, environmental art
- materials: multimedia
- meanings and messages: social and political environments, issues such as gender and race, personally significant contemporary themes, consumer society
- purposes: social and/or personal expression, social, cultural and political commentaries.

### Unit content

The written and practical examinations require students to respond to, or convey their understanding of, the concept of points of view as outlined in the unit description.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

#### Art making

##### Inquiry

- use innovative and expressive approaches to drawing and investigate a range of ways to develop and produce artwork
- select, combine, manipulate and refine artwork developing a personal style and individual approach to visual art practice
- plan, document and produce a cohesive body of work that demonstrates sustained inquiry and exploration of concept

**Visual language**

- explore, apply and refine visual language (elements and principles of art) to create innovative and personal visual solutions in the development and production of a body of work

**Visual influence**

- personal selection and in-depth research of artists and art forms to inform own practice
- investigate artists and artwork that represent individual, collective, innovative or challenging responses to themes, issues or points of view in the visual arts

**Art forms, media and techniques**

- investigate, extend and refine materials and techniques in the development and production of artwork
- combine and use materials and techniques in selected art forms to purposefully construct and communicate meaning

**Art practice**

- apply a range of skills and processes to produce artwork demonstrating expressive and technical competence
- follow correct health and safety practices, respecting and acknowledging the work and rights of others
- make informed and sensitive choices when developing and presenting artwork about different religious, cultural and social practices

**Presentation**

- present an account of the thinking and working practices leading to the development of a body of work
- select and display artwork for exhibition considering space and audience

**Reflection**

- reflect on and maintain documentation of the development of thinking and working practices, explaining ideas and justifying a point of view
- provide an artist statement that describes the ideas, meaning, influences and personal direction taken in art making
- acknowledge primary and/or secondary visual influence(s)

**Art interpretation****Visual analysis**

- use critical analysis frameworks and historical research to undertake in-depth contextual or cross-cultural investigations
- analyse and compare unfamiliar artwork representative of a range of art forms, styles, times and places
- consider visual language (elements and principles of art) which influence production and response
- make comparisons and connections between artwork using art terminology to discuss formal organisation, meaning and artistic style

## **Personal response**

- explore issues that shape critical response and discuss contextual factors that affect meaning and interpretation
- use visual analysis and research to support personal responses and different points of view

## **Meaning and purpose**

- examine the relationship between audience, artwork and meaning using visual analysis, art history and research
- examine artwork that challenges attitudes, beliefs, values and ideologies
- identify formal, stylistic and technical elements which contribute to the function or meaning in artwork

## **Social, cultural and historical contexts**

- research social, cultural, historical and other contextual factors influencing art practice using criticism and specific examples
- undertake investigations and present case studies firmly locating the production and reception of selected artists, movements or groups in their social, cultural and historical contexts



## School-based assessment

The *Western Australian Certificate of Education (WACE) Manual* contains essential information on principles, policies and procedures for school-based assessment that needs to be read in conjunction with this syllabus.

Teachers design school-based assessment tasks to meet the needs of students. The tables below provide details of the assessment types for the Visual Arts ATAR Year 12 syllabus and the weighting for each assessment type.

### Assessment table practical component – Year 12

Type of assessment	Weighting	To SCISA	Weighting for combined mark
<p><b>Examinable task</b></p> <p><b>Practical production includes the body of work and the resolved artwork.</b></p> <p><b>1. Body of work – documentation of thinking and working processes</b> This involves processes related to:</p> <ul style="list-style-type: none"> <li>• investigative approaches, including drawing to create artwork (inquiry)</li> <li>• using elements and principles of art (visual language)</li> <li>• using sources of information and research (visual influence)</li> <li>• transforming and developing artwork (art forms, media and techniques)</li> <li>• producing artwork (art practice)</li> <li>• displaying artwork (presentation)</li> <li>• evaluating and refining thinking and working practices (reflection)</li> </ul> <p><b>2. Resolved artwork, including an artist statement and visual evidence of work in progress</b> Assessed against the criteria related to Art making</p> <ul style="list-style-type: none"> <li>• Creativity/innovation</li> <li>• Communication of ideas</li> <li>• Use of visual language</li> <li>• Selection of media and/or materials</li> <li>• Application of skills and/or processes</li> </ul> <p>The supporting documentation: artist statement and visual evidence support assessment in relation to these criteria.</p>	100%	100%	50%

### Assessment table written component – Year 12

Type of assessment	Weighting	To SCISA	Weighting for combined mark
<b>Analysis</b> <b>Response to analysis and evaluation of artwork sourced from a variety of forms, periods, times and/or cultures. This typically involves:</b> <ul style="list-style-type: none"> <li>identifying and describing the elements and principles of art</li> <li>interpretation of meanings</li> <li>commenting on the relationship between the art form's structure, purpose, ideas, issues, beliefs, attitudes, emotions and/or values.</li> </ul>	35%	100%	50%
<b>Investigation</b> Case studies involving research and visual analysis focused on Australian and/or international visual arts practice. Visual arts practice should be examined with consideration of context, such as historical, social and cultural factors which influence production and interpretation.	35%		
<b>Examination – Written</b> Typically conducted at the end of each semester and/or unit and reflecting the examination design brief for this syllabus. This includes: <ul style="list-style-type: none"> <li>visual analysis</li> <li>personal response</li> <li>interpretation and discussion of meaning and purpose</li> <li>interpretation and discussion of historical, social and cultural context(s)</li> <li>unseen images</li> <li>short, medium, extended (essay) and compare and contrast response types</li> </ul> and can <ul style="list-style-type: none"> <li>occur in-class and/or formal examination settings</li> <li>include written, oral or creative responses</li> <li>include response to an image, prompt or quote.</li> </ul>	30%		

Teachers are required to use the assessment table to develop an assessment outline for the pair of units.

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

In the assessment outline for the pair of units, each assessment type must be included at least once over the year/pair of units.

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes. For example, the teacher is able to cite clear evidence of the development of a response or performance/production.

## Grading

Schools report student achievement in terms of the following grades:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The teacher prepares a ranked list and assigns the student a grade for the pair of units. The grade is based on the student's overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. The grade descriptions for the Visual Arts ATAR Year 12 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, through the Guide to Grades link on the course page of the Authority website at [www.scsa.wa.edu.au](http://www.scsa.wa.edu.au).

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the *WACE Manual* for further information about the use of a ranked list in the process of assigning grades.

## ATAR course examination

All students enrolled in the Visual Arts ATAR Year 12 course are required to sit the ATAR course examination. The examination is based on a representative sampling of the content for Unit 3 and Unit 4. Details of the ATAR course examination are prescribed in the examination design brief on the following page.

Refer to the *WACE Manual* for further information.

## Practical (production) examination design brief – Year 12

### Provided by the candidate

- Resolved artwork(s): artwork submitted can take a variety of forms, including individual artwork(s) linked either conceptually or materially
- Declaration of authenticity

As well as the following appendices:

- Photograph/s of resolved artwork/s for submission, as it/they would be displayed
- Artist statement
- Visual evidence of work in progress
- Production validation (source acknowledgements)
- Electrical compliance (as required).

Submission	Supporting information
<b>Category 1</b> <b>Two-dimensional artwork</b> 100% of the practical examination <b>OR</b>	The complete submission must not exceed two and a half square metres (2.5 sqm) when displayed for marking. The resolved artwork must not exceed 20 kg in weight when packed for marking.
<b>Category 2</b> <b>Three-dimensional artwork</b> 100% of the practical examination <b>OR</b>	The complete submission must not exceed 1.5 cubic metres in volume. The resolved artwork must not exceed 20 kg in weight when packed for marking.  Three-dimensional artwork which includes audiovisual footage must not exceed four minutes in duration and must be submitted on USB, CD or DVD. File formats must be capable of being played in VLC Media Player for use on a PC or Mac.  Two-dimensional artwork can accompany the resolved artwork submitted in this category. The two-dimensional submission must not exceed the size and weight restrictions as detailed in Category 1.
<b>Category 3</b> <b>Time and motion-based artwork</b> 100% of the practical examination	Forms such as animation, film, audiovisual and slideshow, which may include sound recording, are submitted in this category. Each individual submission must not exceed four minutes in duration and must be submitted on USB, CD or DVD. File formats must be capable of being played in VLC Media Player for use on a PC or Mac.  Photographs or audiovisual footage of two and three-dimensional artwork which is oversize and/or overweight and does not fit into Category 1 or 2 (for example, performance, installation and artwork which relies on a specific environment or site) can be submitted in Category 3, providing it is submitted on USB or DVD. File formats must be capable of being played in VLC Media Player for use on a PC or Mac.  Two or three-dimensional artwork can accompany the resolved artwork submitted in this category. Two or three-dimensional submissions must not exceed the size and weight restrictions as detailed in Categories 1 and 2.

Note: for further information, teachers are advised to refer to the Visual Arts ATAR course Practical (production) examination requirements document for each relevant year.

## Written examination design brief – Year 12

### Time allowed

Reading time before commencing work: ten minutes

Working time for paper: two and a half hours

### Permissible items

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

### Provided by the supervisor

A source booklet

### Additional information

Artwork in the source booklet can be sourced from any form, period, and/or culture.

Submission	Supporting information
<p><b>Section One</b></p> <p><b>Short answer</b></p> <p>20% of the written examination</p> <p>Two questions</p> <p>Suggested working time: 30 minutes</p>	<p>The questions require the candidate to respond to an image, prompt or quote.</p> <p>The candidate is required to respond to questions referring to visual language (elements and principles of art) using art terminology.</p> <p>The questions can have parts. The response can be in the form of a paragraph, lists, tables, diagrams or dot points as required by the question.</p>
<p><b>Section Two</b></p> <p><b>Compare and contrast essay</b></p> <p>40% of the written examination</p> <p>One question</p> <p>Suggested working time: 60 minutes</p>	<p>The question addresses visual analysis, meaning and purpose, and personal response. The candidate refers to two artwork images provided in the source booklet.</p> <p>The candidate analyses and evaluates the two artworks, interprets meanings and comments on the relationship between the artworks. The candidate can also be required to comment on structure, purpose, ideas, issues, beliefs, emotions, attitudes and/or values communicated in each artwork.</p> <p>Artwork is sourced from a variety of forms, periods, times, and/or cultures. Prompts, including title, artist, and medium are provided. Relevant contextual information can be provided.</p>
<p><b>Section Three</b></p> <p><b>Extended response based on research/investigations</b></p> <p>40% of the written examination</p> <p>One question from a choice of two</p> <p>Suggested working time: 60 minutes</p>	<p>Each question addresses one or more of the following: meaning and purpose, personal response, and social, cultural and/or historical contexts.</p> <p>The questions can include responding to an image, quote or prompt and can be in parts.</p> <p>The candidate is required to draw on their research/investigations and refer to an artist/artists/art movements and more than one artwork studied throughout the year.</p> <p>The candidate is required to draw on critical and historical understandings developed as part of their research/investigations.</p>

## Appendix 1 – Grade descriptions Year 12

A

### Art making (production)

Produces artworks showing highly proficient communication of sophisticated and inventive ideas. Demonstrates discerning manipulation and skilful use of media, techniques, skills and processes. Experiments effectively, and applies visual language convincingly in the production of artworks. Provides reflective and comprehensive documentation in the development and presentation of resolved artworks.

### Art interpretation (analysis and investigation)

Provides comprehensive and highly perceptive critical analyses that discuss complex ideas, make connections and explain the meanings and aesthetics of artworks. Provides insightful and articulate personal responses with considered justification and accurate evidence. Undertakes extensive research using multiple sources and synthesises contextual information to present insightful conclusions.

B

### Art making (production)

Produces artworks showing proficient communication of clear and well developed ideas. Demonstrates thorough manipulation and refined use of media, techniques, skills and processes. Experiments purposefully, and applies visual language thoughtfully in the production of artworks. Provides well-considered and logical documentation in the development and presentation of resolved artworks.

### Art interpretation (analysis and investigation)

Provides clearly structured analyses that interpret and explain how artworks have been constructed to communicate meaning. Provides coherent personal responses that are appropriately supported with specific evidence. Undertakes thorough research using relevant sources, selectively structuring contextual information to present well-supported conclusions.

C

### Art making (production)

Produces artworks showing communication of straightforward ideas. Demonstrates competent manipulation and appropriate use of media, techniques, skills and processes. Experiments in a straightforward manner, and applies visual language appropriately in the production of artworks. Provides clear documentation in the development and presentation of resolved artworks.

### Art interpretation (analysis and investigation)

Provides straightforward analyses that discuss the formal qualities and meaning communicated in artworks. Provides considered personal responses that are supported with selected evidence. Undertakes appropriate research using suitable sources to apply contextual information and present logical or clear conclusions.

**D****Art making (production)**

Produces artworks which communicate simple, underdeveloped and/or superficial ideas.  
Demonstrates minimal manipulation with rudimentary and inconsistent use of media, techniques, skills and processes.

Experiments partially and with rudimentary application of visual language in the production of artworks.

Provides limited or incomplete documentation in the development and presentation of resolved artworks.

**Art interpretation (analysis and investigation)**

Provides cursory analyses with generic discussion focused on obvious features of artworks.

Provides brief personal responses with few or inappropriate reasons to support opinions.

Undertakes minimal research, using limited sources to present information and conclusions.

**E**

Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.



## Appendix 2 – Glossary

This glossary is provided to enable a common understanding of the key terms in this syllabus.

### **Abstraction**

A style of art that selects and emphasises one, or a number of the elements and principles of art, in order to depict an object or idea without attention to depicting the object in a realistic manner.

### **Aesthetic**

Relating to or characterised by a concern with beauty or good taste (adjective); a particular taste or approach to the visual qualities of an object (noun).

### **Analysis**

Comparing, commenting on and making informed judgements about artworks.

### **Appropriation**

The intentional borrowing, copying and alteration of pre-existing images and objects in a new context and/or for a new meaning.

### **Art terminology**

Words and phrases which have meaning specific to the visual arts.

### **Censorship**

The act of suppressing artwork deemed objectionable on moral, political, aesthetic or other grounds.

### **Composition**

The placement or arrangement of elements or parts in artwork.

### **Conceptual**

Emphasising ideas rather than objects (or skills).

### **Context (historical, social and cultural)**

Historical, social and/or cultural context refers to the time and place in which an artwork was created and the influence on artwork of those contexts.

### **Conventions**

Traditional or culturally accepted ways of doing things based on audience expectations.

### **Copyright**

The exclusive right to make copies, license or otherwise exploit an artistic work.

### **Critical analysis frameworks**

Critical analysis frameworks provide scaffolds for analysis of artworks. The four critical analysis frameworks, recommended for use by the School Curriculum and Standards Authority (SCSA), are STICI, Taylor, Feldman and Four Frames.

### **Elements of art**

Line, colour, shape, texture, space, value (tone) and form.

### **Influences**

The capacity or power of persons or events to be a compelling force on, or produce effects on, the creations, actions, behaviours and/or opinions of others.

### **Innovation**

A new invention or idea

**Practice**

Refers to the conceptual and physical processes of art making and how ideas, concepts and themes are developed.

**Principles of art**

Accepted conventions associated with organising the elements; can include unity, balance, hierarchy, scale, proportion, emphasis, similarity, repetition and contrast.

**Resolved artwork**

A resolved artwork is an artwork that would generally be considered display or exhibition ready. See Practical (production) examination requirements booklet.

**Style**

A distinctive or characteristic manner of expression; the influencing context of an artwork, such as Impressionism or Romanticism: or postmodern, twenty-first century or contemporary.

**Visual devices**

The elements and principles of art and symbols and conventions are visual devices that the artist uses to communicate his/her intent.

**Visual language**

Visual language is the use of the elements and principles of art, symbols and conventions to arrive at visual solutions to communicate ideas.

**Visual literacy**

The ability to perceive, understand, interpret and evaluate visual information.

**Visual symbol systems**

Non-verbal modes of communication eg. signs, symbols, perspective, representation.