



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

# **VISUAL ARTS**

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ATAR course

**Year 11 syllabus**

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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 2025.

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## 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 11 syllabus is divided into two units, each of one semester duration, which are typically delivered as a pair. The notional time for each unit is 55 class contact hours.

#### Unit 1 – Differences

The focus of this unit is differences. Students consider differences arising from cultural diversity, place, gender, class and historical period in their art making and interpretation.

#### Unit 2 – Identities

The focus of this unit is identities. Students explore concepts or issues related to personal, social, cultural or gender identity in their art making and interpretation.

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.

## **Progression from the Year 7–10 curriculum**

The Year 10 Arts curriculum links to this syllabus through an emphasis on contexts that are meaningful and relevant to adolescents. Through their study of the visual arts in Year 11, students are encouraged to challenge conventions and develop concerns about wider issues. They explore and question their own immediate experience and their understanding of the world.

Students make their own artwork, and respond to the artwork of others, drawing on their developing knowledge, understanding and skills.

Students use inquiry processes, critical and creative thinking to shape ideas. They develop an understanding of the role of the visual arts in social, cultural and historical contexts, applying skills of analysis, evaluation and aesthetic understanding.

## **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 the 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 Aboriginal and Torres Strait Islander Peoples exposes students to a view of the Australian landscape that is unique, expressive and personal.

## **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 1 – Differences

## Unit description

The focus for this unit is differences. Students may, for example, consider differences arising from cultural diversity, place, gender, class and historical period. Differences relating to art forms, media and conventions may also provide a stimulus for exploration and expression.

Students explore ways of collecting, compiling and recording information and documenting thinking and working practices. They explore approaches to drawing and develop awareness that each artist has his or her particular way of making marks to convey personal vision. Students examine how visual language and media choices contribute to the process of conveying function and meaning, and use a range of media and technologies to explore, create, and communicate ideas.

Students recognise that visual artwork is subject to different interpretations and appreciate that informed responses should take into account the varying contexts within which a work of art is created. They develop awareness of styles of representation, examining distinctly individualistic approaches of artists in different times and places.

## Suggested contexts

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

- concepts: reality and illusion, actions and reactions, cultural and/or stylistic differences, tradition and innovation, stereotypes
- styles and approaches: Romanticism, Australian figurative versus abstract, styles of representation (descriptive, interpretive, expressive, abstract); realism and abstraction
- materials: textile fibre, oil paint, digital media, inter-media investigations
- messages and meanings: heroes and antiheroes, cultural perspectives, exploration of universal issues such as human rights
- purposes: celebration and ritual, representation of an issue.

## Unit content

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

### Art making

#### Inquiry

- explore approaches to drawing, including representational, expressive, decorative and symbolic methods to develop artwork
- consider a variety of ways to develop and refine artwork
- document the process of inquiry and thinking and working practices
- organise work demonstrating independent planning and time management

**Visual language**

- manipulate visual language (elements and principles of art) in the development and production of artwork

**Visual influence**

- investigate others' visual arts practice to make connections and inform the development and production of own artwork

**Art forms, media and techniques**

- manipulate materials and explore techniques to develop and refine artwork

**Art practice**

- select, manipulate and discerningly apply materials, skills and processes to produce artwork in selected art forms
- 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**

- organise, arrange and document thinking and working practices
- display selected artwork

**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 to analyse artwork from different points of view
- compare and contrast subject matter, meaning and approaches between artwork
- refer to visual language (elements and principles of art) and use art terminology to comment on artwork and discuss formal organisation (composition)

**Personal response**

- provide subjective and objective response to artwork giving reasons for opinion
- support arguments and interpretations when responding to artwork

**Meaning and purpose**

- identify multiple meaning, values and beliefs communicated in artwork
- identify formal, stylistic and technical elements which contribute to the function or messages in artwork

**Social, cultural and historical contexts**

- identify historical, social, political, religious and other contextual factors that have shaped the development and production of artwork or movements in different times and places

## Unit 2 – Identities

### Unit description

The focus for this unit is identities. In working with this focus, students explore concepts or issues related to personal, social, cultural or gender identity. They become aware that self-expression distinguishes individuals as well as cultures. Students use a variety of stimulus materials and use a range of investigative approaches as starting points to create artwork. They develop a personal approach to the development of ideas and concepts, making informed choices about the materials, skills, techniques and processes used to resolve and present their artwork.

Students develop understandings of the personal and/or public functions of art in the expression of identity, for example, spiritual expression, psychological expression, therapy, ceremony and ritual, and the purposes of art, such as narrative – telling personal stories or exploring myths. They understand that art may give form to ideas and issues that concern the wider community.

Response to artwork stimulates insights, encourages deeper understandings, and challenges preconceived ideas. Students develop an awareness of how the visual arts may be both socially confirming and questioning, analyse their own cultural beliefs and values and develop deeper understandings of their own personal visual arts heritage.

### 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, representation and myth, the art and science nexus, human emotion, cultural identity, heroes and rebels, tribal art
- styles and approaches: land art, hybrid arts, art of sub-cultures, human form
- materials: multimedia, oil paint
- meanings and messages: gender, politics, the environment, feminism, stolen generation
- purposes: social/personal expression, place and identity, self-image, community, youth arts, portraiture, costume and fashion.

### Unit content

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

#### Art making

##### Inquiry

- explore a variety of observational, conceptual, imaginative and expressive drawing approaches as starting points for developing artwork
- investigate other methods of developing and producing artwork
- consider a variety of ways to develop and refine artwork
- document thinking and working practices when developing a body of work

**Visual language**

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

**Visual influence**

- consider the relationship between form, style and expressive intent when developing and producing a body of work

**Art forms, media and techniques**

- explore, combine and manipulate materials and techniques to develop and produce artwork
- selectively apply and refine media and techniques to communicate intended meaning, purpose or effects
- apply skills and techniques in the development of an individual style and innovative artwork

**Art practice**

- investigate and refine skills to produce artwork which shows discernment in the application of materials and processes
- 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**

- organise, document and present thinking and working practices
- display a body of work for critique and exhibition

**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**

- consolidate the use of critical analysis frameworks to analyse artwork from different points of view
- respond to unfamiliar artwork which challenge expectations and preconceived ideas (unseen image analysis)
- compare artwork referring to visual language (elements and principles of art) and use art terminology to discuss formal organisation (composition), meaning and artistic style

**Personal response**

- support interpretations, opinions and beliefs about artwork and their meaning
- consider alternative viewpoints and opinions when responding to artwork

**Meaning and purpose**

- discuss the meaning of artwork from different times and places making links to contextual factors that influence production and reading
- identify formal, stylistic and technical elements which contribute to the function or meaning and message of an artwork

**Social, cultural and historical contexts**

- examine a range of social, cultural, historical and other contextual factors that have influenced or impacted the development and production of artists, groups or movements over time
- examine artwork that has been shaped or influenced by specific social, cultural or historical concerns



## 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 table below provides details of the assessment types for the Visual Arts ATAR Year 11 syllabus and the weighting for each assessment type.

### Assessment table – Year 11

Type of assessment	Weighting
<p><b>Production</b> A body of work that incorporates resolved artwork and documentation of thinking and working practices. This typically involves:</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>	50%
<p><b>Analysis</b> Response to analysis and evaluation of artwork sourced from a variety of art forms, periods, genres, times and/or cultures. This typically involves:</p> <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>	15%
<p><b>Investigation</b> Case studies involving research/investigations 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.</p>	15%
<p><b>Examination</b> Typically conducted at the end of each semester and/or unit. In preparation for Unit 3 and Unit 4, the examination should reflect the examination design brief included in the ATAR Year 12 syllabus for this course. This includes:</p> <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, and extended response types</li> </ul> <p>and can</p> <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>	20%

Teachers are required to use the assessment table to develop an assessment outline for the pair of units (or for a single unit where only one is being studied).

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. In the assessment outline where a single unit is being studied, each assessment type must be included at least once.

The set of assessment tasks must provide a representative sampling of the content for Unit 1 and Unit 2.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes. Visual Arts practical (production) tasks must be developed mainly in school time, and any work away from school must be regularly monitored.

## 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 (or for a unit where only one unit is being studied). 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 11 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.

## Appendix 1 – Grade descriptions Year 11

<b>A</b>	<p><b>Art making (production)</b></p> <p>Produces artworks with skilful communication of well-considered ideas. Shows sensitivity and control in the application of media, techniques, skills and processes. Extensively explores, and effectively manipulates, visual language in the production of artworks. Applies discriminating decision making in the development and presentation of resolved artworks.</p>
	<p><b>Art interpretation (analysis and investigation)</b></p> <p>Provides detailed, coherent analyses explaining construction and aesthetic organisation, and describing layers of meaning when interpreting artworks. Provides complex, thoughtful and detailed personal responses that are clearly justified and well supported with specific evidence. Undertakes thorough research, selecting and integrating relevant contextual information to formulate informed conclusions.</p>
<b>B</b>	<p><b>Art making (production)</b></p> <p>Produces artworks showing clear communication of coherent and cohesive ideas. Shows proficient application of media, techniques, skills and processes. Thoroughly explores, and shows considered use of, visual language in the production of artworks. Applies careful decision making in the development and presentation of resolved artworks.</p>
	<p><b>Art interpretation (analysis and investigation)</b></p> <p>Provides detailed analyses that interpret how artworks have been constructed to convey meaning. Provides structured personal responses with interpretation and opinions that are supported with logical reasons and relevant evidence. Undertakes purposeful research, identifying sources and organising information to formulate thoughtful conclusions.</p>
<b>C</b>	<p><b>Art making (production)</b></p> <p>Produces artworks that communicate simple ideas. Shows simple application of media, techniques, skills and processes. Explores with some purpose, and shows considered use of, visual language in the production of artworks. Applies straightforward decision making in the development and presentation of resolved artworks.</p>
	<p><b>Art interpretation (analysis and investigation)</b></p> <p>Provides general analyses of artworks, focusing on key features and formal organisation, and offers some appropriate interpretations of meaning. Provides clear personal responses with plausible reasons to support opinions. Undertakes research, identifying sources and organising information to formulate general and/or simple conclusions.</p>
<b>D</b>	<p><b>Art making (production)</b></p> <p>Produces artworks showing rudimentary communication of simple and mostly unresolved ideas. Shows inconsistent, and sometimes inappropriate, use of media, techniques, skills and processes. Displays mainly uninformed and/or ineffective use of visual language in the production of artworks. Applies minimal decision making in the development and presentation of artworks.</p>
	<p><b>Art interpretation (analysis and investigation)</b></p> <p>Provides brief analyses of artworks, with mostly obvious or superficial interpretations of meaning. Provides personal responses with underdeveloped reasons to support opinions. Undertakes minimal and/or superficial research, forming conclusions that are often unsupported.</p>
<b>E</b>	<p>Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.</p>

## 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, for example, signs, symbols, perspective, representation.

