



VISUAL ARTS

ATAR course

Year 12 syllabus for teaching from 2027

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

As part of the Western Australian Certificate of Education (WACE) Refreshment, the School Curriculum and Standards Authority (the Authority) has revised the course rationale and aims, and updated the General Capabilities to create clearer connections with the syllabus content.

This syllabus is effective from 1 January 2027.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the Authority on a cyclical basis, typically every five years.

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Rationale

The Visual Arts ATAR course combines practical creation and theoretical analysis of art, craft and design. It develops students' visual literacy, enabling them to perceive, understand, interpret and evaluate visual information. The course also develops their capacity to communicate through visual language and make informed evaluations of art, emphasising divergence, uniqueness and individuality while fostering greater understanding of their environment, community and culture.

Students engage in comprehensive art-making processes across both traditional and contemporary media. They explore art forms such as sculpture, painting, printmaking, digital design, photography and multimedia installations. Students develop personal imagery and artistic expression and learn to integrate forms, creating mixed-media compositions, digital-traditional hybrids and interdisciplinary projects that blend materials, techniques, processes and emerging technologies to develop and create innovative artwork.

Through this course, students develop critical thinking, creativity and technical proficiency. They build motivation, self-esteem, discipline, collaborative practice and resilience while honing their problem-solving abilities and analytical thinking. Innovation is fostered through inquiry, exploration and experimentation, allowing students to transform ideas into resolved artwork. They gain visual literacy and communication skills that enable them to express ideas through non-verbal symbol systems, make discriminating judgments about visual information and develop an awareness of how art can both reflect and challenge social attitudes.

The Visual Arts ATAR course develops practical and analytical skills that students can apply in their daily lives and provides opportunities to create, respond to and connect with their surroundings. By documenting their creative process and presenting their artwork, students learn to think creatively and critically and develop organisational, problem-solving and communication skills. Importantly, the course enables students to become visually literate citizens who can interpret and contribute meaningfully to visual culture, enhancing their understanding of the significance of environment and context.

The course prepares students for diverse future pathways by developing transferable creative thinking and problem-solving skills. The visual literacy, analytical abilities and technical skills they gain provide foundations for further education and careers in fine arts, design, architecture, art education, art therapy, museum and gallery curation, advertising, media and digital content creation. Beyond specific art-related careers, the course fosters an appreciation for the environment, an awareness of ecological sustainability, and a sense of enjoyment and fulfillment that enriches students' lives regardless of their chosen profession.

Aims

The Visual Arts course aims to develop students':

- ability to generate and communicate innovative ideas through research-driven creative processes
- development of visual language that effectively expresses ideas and communicates artistic intent
- manipulation of art elements and principles to produce innovative, resolved artworks
- development and refinement of skills, techniques and processes to complete and present work for specific purposes, contexts and audiences
- reflective practice and articulate communication about creative processes
- critical evaluation of their own and others' artwork using visual language and art terminology
- ability to recognise and interpret how visual arts function across diverse social, cultural and historical contexts
- understanding of visual art's evolving role in society.

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 support students to live and work successfully now and into the future. They are not assessed unless identified within the specified unit content. Teachers should find opportunities to incorporate the following General Capabilities into the teaching and learning program for the Visual Arts ATAR course.

Critical and creative thinking

The development of creative and critical thinking is integral to the course. In creating art, students draw on their curiosity, imagination and thinking skills to generate, refine and express ideas. They consider possibilities and processes and make choices, developing creative thinking strategies transferable to any problem-solving context. Students analyse visual language and compositional choices, evaluate artistic effectiveness and interpret meaning and purpose when interpreting artwork.

Digital literacy

Students develop digital literacy by incorporating digital tools and software throughout the creative process, from idea generation, research and design to production and presentation of artwork. This facilitates innovative approaches to traditional art forms and enables new modes of artistic expression, allowing students to represent their ideas and artwork. Students consider ethical and legal issues in digital creation, and select relevant digital tools to expand creative possibilities and enhance communication with audiences.

Ethical understanding

Students develop and apply ethical understanding when they encounter or create artwork that requires ethical consideration. This includes issues such as cultural representation, environmental responsibility, artistic freedom and social impact. Students actively engage in ethical decision-making when reflecting on their own and others' artwork.

Intercultural understanding

Students develop intercultural understanding in the course as they explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. Students are encouraged to demonstrate open-mindedness to perspectives and visual languages that differ from their own and to appreciate the diversity of cultures and contexts of both artists and audiences.

Literacy

Students develop literacy through the study of visual arts by working in multiple meaning-making modes. When students document their creative process, analyse artworks or write artist statements, they integrate visual and written literacy. They develop visual literacy by interpreting symbols and narratives in artworks, strengthening their ability to decode meaning across contexts.

Numeracy

Students develop numerical and geometric understanding through spatial reasoning, measurement, proportion and pattern recognition. They apply scale calculations and understandings of ratio and measurement when creating and interpreting in the visual arts.

Personal and social capability

The course promotes self-discipline, initiative, confidence, empathy and adaptability as students work individually and collaboratively. Students develop and apply personal capabilities such as self-discipline and goal-setting.

Summary representation of the General Capabilities in the Visual Arts ATAR course

The unit content and assessment types for this course provide students with the opportunity to develop the General Capabilities summarised in the table below.

Year	Course	Course type	General Capabilities						
			CCT	DL	EU	IU	L	N	PSC
Year 11	Visual Arts (AEVAR)	ATAR	✓	✓	✓	✓	✓	✓	✓
Year 12	Visual Arts (ATVAR)	ATAR	✓	✓	✓	✓	✓	✓	✓

Key

CCT: Critical and creative thinking, DL: Digital literacy, EU: Ethical understanding, IU: Intercultural understanding, L: Literacy, N: Numeracy, PSC: Personal and social capability

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 them 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 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 SCSA	Combined mark weighting
Examinable task Practical production includes the body of work and the resolved artwork. - Body of work – documentation of thinking and working processes This involves processes related to: - investigative approaches, including drawing to create artwork (inquiry) - using elements and principles of art (visual language) - using sources of information and research (visual influence) - transforming and developing artwork (art forms, media and techniques) - producing artwork (art practice) - displaying artwork (presentation) - evaluating and refining thinking and working practices (reflection) - Resolved artwork, including an artist statement, visual evidence of work in progress and production validation documentation Assessed against the criteria related to Art making - Creativity/innovation - Communication of ideas - Use of visual language - Application of techniques (skills and/or processes) when handling media, materials and/or technology The supporting documentation: artist statement and visual evidence support assessment in relation to these criteria.	100%	100%	50%

Assessment table written component – Year 12

Type of assessment	Weighting	To SCSA	Combined mark weighting
Analysis Response to analysis and evaluation of artwork sourced from a variety of art forms, genres, periods, times and/or cultures. This typically involves: - identifying and describing the elements and principles of art - interpretation of meanings - commenting on the relationship between the art form's structure, purpose, ideas, issues, beliefs, attitudes, emotions and/or values.	35%	100%	50%
Investigation 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.	35%		
Examination – Written Typically conducted at the end of each semester and/or unit and reflecting the examination design brief for this syllabus. This includes: - visual analysis - personal response - interpretation and discussion of meaning and purpose - interpretation and discussion of historical, social and cultural context(s) - unseen images - short, medium, extended and comparative response types and can - occur in-class and/or formal examination settings - include written, oral or creative responses - include response to an image, prompt or quote.	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).

Refer to the *WACE Manual* for further information about the statistical adjustment of marks for Year 12 ATAR courses.

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.

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
Category 1 Two-dimensional artwork 100% of the practical examination OR	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.
Category 2 Three-dimensional artwork 100% of the practical examination OR	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.
Category 3 Four-dimensional artwork (time and motion-based) 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
Section One Short answer 20% of the written examination Two questions Suggested working time: 30 minutes	The questions require the candidate to respond to an image, prompt or quote. The candidate is required to respond to questions referring to visual language (elements and principles of art) using art terminology. 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.
Section Two Comparative extended response 40% of the written examination One question Suggested working time: 60 minutes	The question addresses visual analysis, meaning and purpose, and personal response. The candidate refers to two artwork images provided in the source booklet. 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. 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.
Section Three Extended response based on research/investigations 40% of the written examination One question from a choice of two Suggested working time: 60 minutes	Each question addresses one or more of the following: meaning and purpose, personal response, and social, cultural and/or historical contexts. The questions can include responding to an image, quote or prompt and can be in parts. 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. The candidate is required to draw on critical and historical understandings developed as part of their research/investigations.

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 e.g. signs, symbols, perspective, representation.

