



# Specialised Visual Arts

A / T / M

Front Cover Art provided by Canberra College student Aidan Giddings

## Table of Contents

The ACT Senior Secondary System	1
ACT Senior Secondary Certificate	2
Learning Principles	3
General Capabilities	4
Cross-Curriculum Priorities	6
Rationale	7
Goals	7
Unit Titles	8
Organisation of Content	8
Assessment	9
Achievement Standards	11
Innovation in Visual Arts	Value: 1.0 ..... 17
Curation and Exhibition	Value: 1.0 ..... 21
Entrepreneurship in Visual Arts	Value: 1.0 ..... 25
Interdisciplinary Inquiry in Visual Arts	Value: 1.0 ..... 29
Independent Study	Value: 1.0 ..... 33
Appendix A – Implementation Guidelines	36
Appendix B – Course Developers	38
Appendix C – Common Curriculum Elements	39
Appendix D – Glossary of Verbs	40
Appendix E – Glossary for ACT Senior Secondary Curriculum	41
Appendix F – Course Adoption	42



## The ACT Senior Secondary System

The ACT senior secondary system recognises a range of university, vocational or life skills pathways.

The system is based on the premise that teachers are experts in their area: they know their students and community and are thus best placed to develop curriculum and assess students according to their needs and interests. Students have ownership of their learning and are respected as young adults who have a voice.

A defining feature of the system is school-based curriculum and continuous assessment. School-based curriculum provides flexibility for teachers to address students' needs and interests. College teachers have an opportunity to develop courses for implementation across ACT schools. Based on the courses that have been accredited by the BSSS, college teachers are responsible for developing programs of learning. A program of learning is developed by individual colleges to implement the courses and units they are delivering.

Teachers must deliver all content descriptions; however, they do have flexibility to emphasise some content descriptions over others. It is at the discretion of the teacher to select the texts or materials to demonstrate the content descriptions. Teachers can choose to deliver course units in any order and teach additional (not listed) content provided it meets the specific unit goals.

School-based continuous assessment means that students are continually assessed throughout Years 11 and 12, with both years contributing equally to senior secondary certification. Teachers and students are positioned to have ownership of senior secondary assessment. The system allows teachers to learn from each other and to refine their judgement and develop expertise.

Senior secondary teachers have the flexibility to assess students in a variety of ways. For example: multimedia presentation, inquiry-based project, test, essay, performance and/or practical demonstration may all have their place. College teachers are responsible for developing assessment instruments with task specific rubrics and providing feedback to students.

The integrity of the ACT Senior Secondary Certificate is upheld by a robust, collaborative, and rigorous structured consensus-based peer reviewed moderation process. System moderation involves all Year 11 and 12 teachers from public, non-government and international colleges delivering the ACT Senior Secondary Certificate.

Only students who desire a pathway to university are required to sit a general aptitude test, referred to as the ACT Scaling Test (AST), which moderates student scores across courses and colleges. Students are required to use critical and creative thinking skills across a range of disciplines to solve problems. They are also required to interpret a stimulus and write an extended response.

Senior secondary curriculum makes provision for student-centred teaching approaches, integrated and project-based learning inquiry, formative assessment, and teacher autonomy. ACT Senior Secondary Curriculum makes provision for diverse learners and students with mild to moderate intellectual disabilities, so that all students can achieve an ACT Senior Secondary Certificate.

The ACT Board of Senior Secondary Studies (BSSS) leads senior secondary education. It is responsible for quality assurance in senior secondary curriculum, assessment, and certification. The Board consists of nominees from colleges, professional bodies, universities, industry, parent/carer organisations and unions. The Office of the Board of Senior Secondary Studies (OBSSS) consists of professional and administrative staff who support the Board in achieving its objectives and functions.

## **ACT Senior Secondary Certificate**

Courses of study for the ACT Senior Secondary Certificate:

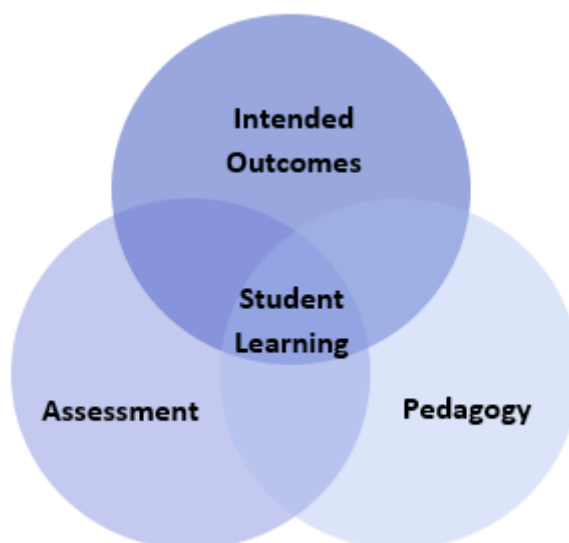
- provide a variety of pathways, to meet different learning needs and encourage students to complete their secondary education
- enable students to develop the essential capabilities for twenty-first century learners
- empower students as active participants in their own learning
- engage students in contemporary issues relevant to their lives
- foster students' intellectual, social, and ethical development
- nurture students' wellbeing, and physical and spiritual development
- enable effective and respectful participation in a diverse society.

Each course of study:

- comprises an integrated and interconnected set of knowledge, skills, behaviours, and dispositions that students develop and use in their learning across the curriculum
- is based on a model of learning that integrates intended student outcomes, pedagogy, and assessment
- outlines teaching strategies which are grounded in learning principles and encompass quality teaching
- promotes intellectual quality, establish a rich learning environment, and generate relevant connections between learning and life experiences
- provides formal assessment and certification of students' achievements.

## Underpinning beliefs

- All students are able to learn.
- Learning is a partnership between students and teachers.
- Teachers are responsible for advancing student learning.



## Learning Principles

1. Learning builds on existing knowledge, understandings, and skills.  
*(Prior knowledge)*
2. When learning is organised around major concepts, principles, and significant real-world issues, within and across disciplines, it helps students make connections and build knowledge structures.  
*(Deep knowledge and connectedness)*
3. Learning is facilitated when students actively monitor their own learning and consciously develop ways of organising and applying knowledge within and across contexts.  
*(Metacognition)*
4. Learners' sense of self and motivation to learn affects learning.  
*(Self-concept)*
5. Learning needs to take place in a context of high expectations.  
*(High expectations)*
6. Learners learn in different ways and at different rates.  
*(Individual differences)*
7. Different cultural environments, including the use of language, shape learners' understandings and the way they learn.  
*(Socio-cultural effects)*
8. Learning is a social and collaborative function as well as an individual one.  
*(Collaborative learning)*
9. Learning is strengthened when learning outcomes and criteria for judging learning are made explicit and when students receive frequent feedback on their progress.  
*(Explicit expectations and feedback)*

## General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These 'capabilities' comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

- literacy
- numeracy
- information and communication technology (ICT)
- critical and creative thinking
- personal and social
- ethical understanding
- intercultural understanding

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability

Elaboration of these General Capabilities and priorities is available on the ACARA website at [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au).

### Literacy

Students develop their literacy skills through exploring visual arts that display a range of styles, forms, and conventions. They analyse, create, research, evaluate and appraise visual art concepts and theories. In Visual Arts, students communicate with a variety of audiences, using appropriate mediums and methods of communication. Literacy in Visual Arts involves reading, writing, viewing, listening, and speaking. Students extend their vocabulary through the use of metalanguage. They express and communicate ideas and understand the use of language for different purposes in a range of contexts. Visual Arts provides the opportunity for students to expand their individual and collaborative communication skills to articulate knowledge and understandings.

### Numeracy

In Visual Arts, numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully. Visual Arts students select and use mathematical approaches to problem solving, mathematical formulae, ratios, making inferences, posing, and proving arguments and interpreting data. Students use a range of numerical concepts to organise, analyse and create art works.

## **Information and Communication Technology (ICT) Capability**

Students extend their understanding of the range of technologies when developing skills, techniques, and processes to produce and promote art works. They select and incorporate technology where appropriate, to support their creative and critical thinking endeavours. Students develop awareness of emergent technologies and possible applications to art works. They use and adapt technological methods to take risks. Students use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information as well as to create art works.

## **Critical and Creative Thinking**

Students develop skills to think critically and creatively through using the knowledge, understanding and skills developed in the Visual Arts course. They use these skills to find solutions to creative problems, including the investigation of new possibilities for achieving aesthetic outcomes in art works. Through engaging with visual art concepts and theories, students develop their sense of self and others in the world.

The process of making and presenting art works gives students opportunities to develop skills in interpreting, researching, revising, and refining, as well as problem-solving, goal setting and decision-making. Responding in visual art involves cognition, emotion, and intuition and engages students in interpreting, evaluating, and reflecting.

## **Personal and Social Capability**

Students have the opportunity to develop their curiosity and imagination, creativity, personal identity, self-esteem, and confidence. The study of Visual Arts empowers students to understand and influence their world through exploring perspectives, situations, symbolic expression, and communication. As they make and respond to art works, students develop their intellectual, social, physical, emotional, and moral domains. They also have opportunities to improve their skills in experimentation, self-discipline, teamwork, and leadership.

Learning in visual arts is a cooperative process, developing students' intrapersonal and interpersonal awareness. The skills associated with managing personal resources to achieve goals in a timely fashion are refined and developed. Students learn by participating in creative problem-solving; generating, analysing, and evaluating ideas; developing and expressing concepts; learning to set goals and working collaboratively to achieve them; as well as presenting their product. They build personal and social capability through evaluating and reflecting on their art works.

## **Ethical Understanding**

Students engage in a variety of challenges and opportunities in Visual Arts and in doing so encounter a broad range of ethical issues. They explore artistic, social, environmental, political, legal, and economic issues, problem solving to understand cause and effect and achieving a solution. The development of visual arts involves an understanding of, and working with, social, moral, and legal requirements. Experiences in visual arts can work to counteract discrimination and practice inclusion and equity, by developing understanding and empathy for others regardless of diversity of ability, gender, sexuality, cultural and linguistic background, and socio-economic background.

## **Intercultural Understanding**

Intercultural Understanding is developed in Visual Arts through exploring their own perspectives and the perspectives, values and attitudes of others and extending students' global awareness and their appreciation of cultural diversity. Students learn about the nature, function and purposes, forms, and styles of visual arts in different cultures and contexts. In developing an historical perspective on visual arts, students understand how communities' cultural and social identities are shaped and how they function in today's world.

## **Cross-Curriculum Priorities**

### **Aboriginal and Torres Strait Islander Histories and Cultures**

The study of Visual Arts provides opportunities to learn about First Nations Australian cultures and traditions. First Nations Australian cultures carry an ancient tradition into the present with stories that communicate histories and contemporary experiences that are unique, and yet share parallels with other ancient cultures. Exploration of the history, and cultures, and art practices of First Nations Australian artists, provides a rich opportunity to build a greater understanding, as well as fostering values of mutual understanding and respect between cultures.

### **Asia and Australia's Engagement with Asia**

Visual Arts provides opportunities to explore artistic traditions from the Asian region, representing a highly diverse spectrum of cultures, traditions, and peoples. Engaging in a respectful exploration of particular traditions and narratives from Asian countries such as Japan, China, India, Indonesia, and Korea, will enable students to understand more deeply the values and histories of our near neighbours.

### **Sustainability**

The study of Visual Arts is an opportunity to engage students in thinking critically about the world's future and fostering awareness of the role of the arts in developing social and environmental sustainability. The challenge of sustainability and the human impact on our environment such as the ongoing challenge of human overconsumption and production of waste can be explored through art works. This is achieved through engagement in creative problem solving to address sustainability issues and by exploring sustainable practices in the production of art.

# Specialised Visual Arts

## A/T/M

### Rationale

The study of Visual Arts develops knowledge and understanding of traditional and contemporary art works through engagement with innovative art practice, curatorial appreciation, entrepreneurship, and interdisciplinary inquiry. Through exploration of traditional and non-traditional art forms, students develop the technical proficiency and confidence as art makers to communicate their ideas. They learn as consumers and art creators, by responding critically to art works, concepts, and theories, enriching their intercultural understanding. They critically and creatively analyse their world and develop curiosity, knowledge and understanding of the evolving and dynamic nature of the art industry.

Students learn as artists, by creating art products that engage audiences and communicate meaning, utilising art techniques. Art practice has the capacity to engage, inspire and enrich all students, excite their curiosity and imagination, and encourage students to reach their creative and expressive potential. They work collaboratively, independently, and ethically whilst making and responding to art works. Through the creative process, they develop capacity as problem solvers, risk takers, and critical and creative thinkers. They learn that art exists in process, as much as in finished art works and understand the collaborative nature of an interconnected art ecosystem.

Students develop transferable skills useful in any academic, professional, and vocational context, such as independence, collaboration, teamwork, and leadership. Visual artists become highly skilled at working with others and communicating clearly to achieve joint enterprises. They develop skills as researchers and engage with theories and ideas critically and creatively. Students engage with technologies and become adept at pivoting to new technologies that help them achieve their goals. They develop production skills and hone practices that present ideas and projects in ways that engage target audiences. Students develop empathetic awareness and skills in the practice of collaborating with others respectfully and using Work Health and Safety standards.

### Goals

This course should enable students to:

- critically analyse how meaning is created and interpreted
- communicate meaning in a range of forms and mediums
- use inquiry and problems solving to synthesise styles, forms, processes, practices, and theories creatively to produce dramatic works
- apply critical and creative thinking skills
- refine and apply technical skills to create and present meaningful art works
- critically analyse the influence of a diverse range of contexts in visual arts
- reflect on creative processes and own learning
- apply skills to work safely, ethically, independently, and collaboratively.

## Unit Titles

- Innovation in Visual Arts
- Curation and Exhibition
- Entrepreneurship in Visual Art
- Interdisciplinary Inquiry in Visual Arts
- Independent Study

## Organisation of Content

### Innovation in Visual Arts

Students learn about innovative art practice and practitioners who break with codes and conventions. They investigate innovations in technique, form, style, creation, digital platforms, and criticism and apply through experimentation and problem-solving. Students synthesise their knowledge, understanding and skills to expand their art practice and engage in ethical and aesthetic issues as artists and audience.

### Curation and Exhibition

Students learn about stylistic and curatorial choices and how that positions audiences to interpret art works and conveys attitudes values and perspectives. They explore the representations of ideas in art as artists and curators through developing an informed response to art works and exhibitions they have seen and experienced. Students apply technical and curatorial skills to create their own works and exhibitions.

### Entrepreneurship in Visual Arts

Students learn about entrepreneurship and the interface between art and industry. They explore the tensions and opportunities between creative and professional practice. Students apply their understanding of entrepreneurship in the art industry to produce authentic art works for a range of purposes and audiences.

### Interdisciplinary Inquiry in Visual Arts

Interdisciplinary inquiry is an approach to studying and addressing complex problems or issues to explore new perspectives and advance critical thinking. Students develop skills in synthesising viewpoints, drawing conclusions, and exploring alternative applications of art practice. Students learn about how Visual Art can be used to learn about and communicate a wide range of concepts often considered the domain of other disciplines. They explore techniques for understanding, representing knowledge and concepts from other disciplines. Students apply Visual Art as a way of knowing the world and sharing their insights.

### Independent Study

An Independent Study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

## Assessment

The identification of criteria within the achievement standards and assessment task types and weightings provides a common and agreed basis for the collection of evidence of student achievement.

**Assessment Criteria** (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers must use all these criteria to assess students' performance but are not required to use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

**Assessment Tasks** elicit responses that demonstrate the degree to which students have achieved the goals of a unit based on the assessment criteria. The Common Curriculum Elements (CCE) is a guide to developing assessment tasks that promote a range of thinking skills (see Appendix C). It is highly desirable that assessment tasks engage students in demonstrating higher order thinking.

**Rubrics** are constructed for individual tasks, informing the assessment criteria relevant for a particular task and can be used to assess a continuum that indicates levels of student performance against each criterion.

### Assessment Criteria

Students will be assessed on:

- making
- responding.

## Assessment Task Types

The table below outlines making and responding weightings for the Arts: dance, drama, media, music, photography, and visual arts.

<b>The Arts</b>	
<b>Task Types</b>	<p>Schools ensure that assessment programs reflect a variety of task types include elements from Making, Responding, or a combination of both, to enable students to demonstrate the knowledge, skills and understandings reflected in the Achievement Standards.</p> <p>Tasks may include, but not limited to:</p> <ul style="list-style-type: none"> <li>• performance</li> <li>• curating</li> <li>• installation</li> <li>• multimodal</li> <li>• composition</li> <li>• choreography</li> <li>• short films</li> <li>• ensemble theatre</li> <li>• sculpture</li> <li>• script writing</li> <li>• portfolio or body of work</li> <li>• critical essay</li> <li>• aural examination</li> <li>• research tasks</li> <li>• podcast</li> <li>• visual process diary</li> <li>• digital process diary</li> <li>• blog</li> <li>• directing</li> <li>• website</li> </ul>
<b>Weightings in A/T/M 1.0 and 0.5 units</b>	No task to be weighted more than 60% for a standard 1.0 unit and half-standard 0.5 unit

### Additional Assessment Information

- For a standard unit (1.0) students must complete a minimum of three assessment tasks and a maximum of five.
- For a half standard unit (0.5) students must complete a minimum of two and a maximum of three assessment tasks.
- Assessment tasks for a standard (1.0) or half-standard (0.5) unit must be informed by the Achievement Standards.
- Students must experience a variety of task types and different modes of communication to demonstrate the Achievement Standards.
- Duration, scope, or length of student responses should be determined by the nature of the task and requirements of the Achievement Standards.
- For tasks completed in unsupervised conditions, schools need to have mechanisms to uphold academic integrity, for example: student declaration, plagiarism software, oral defence, process journal, interview, or other validation tasks.

## **Achievement Standards**

Years 11 and 12 achievement standards are written for A/T courses. A single achievement standard is written for M courses.

A Year 12 student in any unit is assessed using the Year 12 achievement standards. A Year 11 student in any unit is assessed using the Year 11 achievement standards. Year 12 achievement standards reflect higher expectations of student achievement compared to the Year 11 achievement standards. Years 11 and 12 achievement standards are differentiated by cognitive demand, the number of dimensions and the depth of inquiry.

An achievement standard cannot be used as a rubric for an individual assessment task. Assessment is the responsibility of the college. Student tasks may be assessed using rubrics or marking schemes devised by the college. A teacher may use the achievement standards to inform development of rubrics. The verbs used in achievement standards may be reflected in the rubric. In the context of combined Years 11 and 12 classes, it is best practice to have a distinct rubric for Years 11 and 12. These rubrics should be available for students prior to the commencement of an assessment task so that success criteria are clear.

**Achievement Standards for The Arts A Course – Year 11**

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
<b>Responding</b>	<ul style="list-style-type: none"> <li>analyses styles, forms, processes, practices, and theories to communicate meaning</li> <li>analyses the significance of art works in a diverse range of contexts</li> <li>communicates complex ideas with coherent and sustained arguments using evidence and metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>explains styles, forms, processes, practices, and theories to communicate meaning</li> <li>explains the significance of art works in a broad range of contexts</li> <li>communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>describes styles, forms, processes, practices, and theories to communicate meaning</li> <li>describes the significance of art works in a range of contexts</li> <li>communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>describes some styles, forms, processes, practices, and theories to communicate meaning</li> <li>identifies the significance of art works in context</li> <li>applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas</li> </ul>	<ul style="list-style-type: none"> <li>identifies styles, forms, processes and practices, theories to communicate meaning</li> <li>identifies art works with little or no reference to their significance</li> <li>communicates limited ideas and information with little or no application of academic integrity</li> </ul>
<b>Making</b>	<ul style="list-style-type: none"> <li>analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology</li> <li>creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities</li> <li>creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences</li> <li>reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>explains art practice, using the creative process to investigate and solve problems and explains own application of technology</li> <li>creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>describes art practice, using the creative process to investigate and solve problems and describes own application of technology</li> <li>creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>identifies features of art practice, using the creative process to solve problems with application of technology</li> <li>creates art works using familiar technical skills and reflects on strengths and opportunities</li> <li>presents own and/or group art practice using familiar techniques to communicate meaning to target audiences</li> <li>reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>identifies features of art practice, with little or no connection to creative processes or use of technology</li> <li>creates art works using familiar technical skills with little or no reflection on strengths and opportunities</li> <li>presents own and/or group art practice using familiar techniques to communicate messages with assistance</li> <li>reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>

**Achievement Standards for The Arts T Course – Year 11**

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
<b>Responding</b>	<ul style="list-style-type: none"> <li>critically analyses styles, forms, processes, practices, and theories to communicate meaning to an audience</li> <li>evaluates the significance of art works in a diverse range of contexts</li> <li>synthesises research on theories and ideas</li> <li>communicates complex ideas with coherent and sustained arguments with analysis of evidence, using metalanguage and applying the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>analyses styles, forms, processes, practices, and theories to communicate meaning to an audience</li> <li>analyses the significance of art works in a broad range of contexts</li> <li>compares and analyses research on theories and ideas</li> <li>communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applying the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>explains styles, forms, processes, practices, and theories to communicate meaning to an audience</li> <li>explains the significance of art works in a range of contexts</li> <li>compares and explains research on theories and ideas</li> <li>communicates ideas and arguments using relevant evidence, metalanguage and applying the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>describes styles, forms, processes, practices, and theories to communicate meaning to an audience</li> <li>describes the significance of art works in context</li> <li>describes research on theories and ideas</li> <li>applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas</li> </ul>	<ul style="list-style-type: none"> <li>identifies styles, forms, processes and practices, theories, and techniques to communicate meaning to an audience</li> <li>identifies the significance of art works in context</li> <li>identifies research on theories and ideas</li> <li>communicates limited ideas and information with little or no application of academic integrity</li> </ul>
<b>Making</b>	<ul style="list-style-type: none"> <li>critically analyses art practice, using the creative process to investigate and solve complex problems</li> <li>creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities</li> <li>creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences</li> <li>reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>analyses art practice, using the creative process to investigate and solve problems</li> <li>creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>explains art practice, using the creative process to investigate and solve familiar problems</li> <li>creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate intended meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>describes art practice, using the creative process to investigate problems</li> <li>creates art works using familiar technical skills and reflects on strengths and opportunities</li> <li>presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences</li> <li>reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>identifies basic features of art practice, with little or no connection to creative processes</li> <li>creates art works using familiar technical skills with little or no reflection on strengths and weaknesses</li> <li>presents own and/or group art practice using familiar techniques to communicate messages</li> <li>reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>

**Achievement Standards for The Arts A Course – Year 12**

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
<b>Responding</b>	<ul style="list-style-type: none"> <li>analyses styles, forms, processes, practices, and theories to communicate meaning to an audience</li> <li>analyses the significance of art works in a diverse range of contexts</li> <li>compares and analyses research on theories, ideas, and practices to present a reasoned and independent response</li> <li>communicates complex ideas with coherent and sustained arguments with analysis of evidence and metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>explains styles, forms, processes, practices, and theories to communicate meaning to an audience</li> <li>explains the significance of art works in a broad range of contexts</li> <li>compares and explains research on theories, ideas, and practices to present an independent response</li> <li>communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>describes styles, forms, processes, practices, and theories to communicate meaning to an audience</li> <li>describes the significance of art works in a range of contexts</li> <li>describes research on theories, ideas, and practices with some evidence of an independent response</li> <li>communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning</li> <li>describes the significance of art works in context</li> <li>identifies research on theories, ideas, and practices with some evidence of an independent response</li> <li>applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas</li> </ul>	<ul style="list-style-type: none"> <li>identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning</li> <li>identifies the significance of art works in context</li> <li>identifies research on theories, ideas, and practices with little or no evidence of an independent response</li> <li>communicates limited ideas and information with little or no application of academic integrity</li> </ul>
<b>Making</b>	<ul style="list-style-type: none"> <li>analyses ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques</li> <li>analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology</li> <li>creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities</li> <li>creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences</li> <li>reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>explains ideas using sustained and creative practice, employing familiar and unfamiliar techniques</li> <li>explains art practice, using the creative process to investigate and solve problems and explains own application of technology</li> <li>creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>describes ideas using creative practice, employing familiar techniques</li> <li>describes art practice, using the creative process to investigate and solve familiar problems and describes own application of technology</li> <li>creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>describes creative practice, employing some familiar techniques</li> <li>describes art practice, using the creative process to investigate familiar problems and identifies own application of technology</li> <li>creates art works using familiar technical skills and reflects on strengths and opportunities</li> <li>presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences</li> <li>reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>uses creative practice, employing little or no techniques</li> <li>identifies basic features of art practice, with little or no connection to creative processes or use of technology</li> <li>creates art works using familiar technical skills with little or no reflection on strengths and opportunities</li> <li>presents own and/or group art practice using familiar techniques to communicate messages with assistance</li> <li>reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>

**Achievements Standards for The Arts T Course – Year 12**

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
<b>Responding</b>	<ul style="list-style-type: none"> <li>critically analyses styles, forms, processes, practices, and theories; and evaluates how they are integrated to position an audience and communicate meaning</li> <li>evaluates the significance of art works in a diverse range of contexts; and critically analyses attitudes and values</li> <li>synthesises wide research on theories, ideas, and practices to present a coherent and independent response</li> <li>communicates complex ideas with coherent and sustained arguments; analysing evidence and metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>analyses styles, forms, processes, practices, and theories; and analyses how they are integrated to position an audience and communicate meaning</li> <li>analyses the significance of art works in a broad range of contexts; and explains attitudes and values</li> <li>compares and analyses wide research on theories, ideas, and practices to present a reasoned and independent response</li> <li>communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>explains styles, forms, processes, practices, and theories; and explains how they are integrated to position an audience and communicate meaning</li> <li>explains the significance of art works in a range of contexts; and describes attitudes and values</li> <li>compares and explains research on theories, ideas, and practices to present an independent response</li> <li>communicates ideas and arguments using relevant evidence, metalanguage and applies the principles of academic integrity</li> </ul>	<ul style="list-style-type: none"> <li>describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning</li> <li>describes the significance of art works in context; with some reference to attitudes and values</li> <li>describes research on theories, ideas, and practices with some evidence of an independent responses</li> <li>applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas</li> </ul>	<ul style="list-style-type: none"> <li>identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning</li> <li>identifies the significance of art works in context; with little or no reference to attitudes and values</li> <li>identifies research on theories, ideas, and practices own with little or no evidence of an independent response</li> <li>communicates limited ideas and information with little or no application of academic integrity</li> </ul>
<b>Making</b>	<ul style="list-style-type: none"> <li>synthesises ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques</li> <li>critically analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology</li> <li>creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities</li> <li>creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences</li> <li>reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>analyses ideas using sustained and creative practice, employing familiar and unfamiliar techniques</li> <li>analyses art practice, using the creative process to investigate and solve problems and explains own application of technology</li> <li>creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>explains ideas using creative practice, employing familiar techniques</li> <li>explains art practice, using the creative process to investigate and solve familiar problems and describes own application of technology</li> <li>creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities</li> <li>creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences</li> <li>reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>describes creative practice, employing some familiar techniques</li> <li>describes art practice, using the creative process to investigate problems and identifies own application of technology</li> <li>creates art works using familiar technical skills and reflects on strengths and opportunities</li> <li>presents own and/or group art practice using familiar techniques to communicate meaning to target audiences</li> <li>reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>	<ul style="list-style-type: none"> <li>uses creative practice, employing little or no techniques</li> <li>identifies basic features of art practice, with little or no connection to creative processes or use of technology</li> <li>creates art works using familiar technical skills with little or no reflection on strengths and opportunities</li> <li>presents own and/or group art practice using familiar techniques to communicate messages with assistance</li> <li>reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively</li> </ul>

**Achievement Standards for The Arts M Course – Years 11 and 12**

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
<b>Responding</b>	<ul style="list-style-type: none"> <li>• responds to a variety of artworks for differing purposes and audiences, with independence</li> <li>• explains ideas, attitudes, and points of views in creative practice, with independence</li> <li>• reflects with insight on their thinking, creating, and learning, with independence</li> </ul>	<ul style="list-style-type: none"> <li>• responds to a variety of artworks for differing purposes and audiences, with some independence</li> <li>• explains ideas, attitudes, and points of view in creative practice, with some independence</li> <li>• reflects with insight on their thinking, creating, and learning, with some independence</li> </ul>	<ul style="list-style-type: none"> <li>• responds to artworks for differing purposes and audiences, with assistance</li> <li>• explains ideas and points of view in creative practice, with assistance</li> <li>• reflects on their thinking, creating, and learning, with assistance</li> </ul>	<ul style="list-style-type: none"> <li>• responds to artworks for differing purposes, with repeated cueing</li> <li>• explains ideas in creative practice, with repeated cueing</li> <li>• reflects on their thinking, creating, and learning, with repeated cueing</li> </ul>	<ul style="list-style-type: none"> <li>• responds to artworks, with direct instruction</li> <li>• identifies ideas in creative practice, with direct instruction</li> <li>• reflects in a limited way on their thinking, creating, and learning, with direct instruction</li> </ul>
<b>Making</b>	<ul style="list-style-type: none"> <li>• applies creative and technical skills in a variety of contexts, with independence</li> <li>• creates a variety of artworks using research and inquiry in different modes for different purposes, with independence</li> <li>• creates using individual or collaborative organisational and/or communication methods, with independence</li> </ul>	<ul style="list-style-type: none"> <li>• applies creative and technical skills in a variety of contexts, with some independence</li> <li>• creates a variety of artworks using research and inquiry different modes for different purposes, with some independence</li> <li>• creates using individual or collaborative organisational and/or communication methods, with some independence</li> </ul>	<ul style="list-style-type: none"> <li>• applies creative and technical skills in different contexts, with assistance</li> <li>• creates artworks using research and inquiry in different modes for different purposes, with assistance</li> <li>• creates using individual or collaborative organisational and/or communication methods, with assistance</li> </ul>	<ul style="list-style-type: none"> <li>• applies creative and technical skills in a designated context, with repeated cueing</li> <li>• creates artworks using research and inquiry for different purposes, with repeated cueing</li> <li>• creates using individual or collaborative organisational and/or communication methods, with repeated cueing</li> </ul>	<ul style="list-style-type: none"> <li>• applies creative and technical skills in a designated context, with direct instruction</li> <li>• creates different artworks using research and inquiry, with direct instruction</li> <li>• creates using individual or collaborative organisational and/or communication methods, with direct instruction</li> </ul>

## Innovation in Visual Arts

**Value: 1.0**

**Innovation in Visual Arts a**

**Value 0.5**

**Innovation in Visual Arts b**

**Value 0.5**

### Unit Description

Students learn about innovative art practice and practitioners who break with codes and conventions. They investigate innovations in technique, form, style, creation, digital platforms, and criticism and apply through experimentation and problem-solving. Students synthesise their knowledge, understanding and skills to expand their art practice and engage in ethical and aesthetic issues as artists and audience.

### Specific Unit Goals

This unit should enable students to:

<b>A</b>	<b>T</b>	<b>M</b>
<ul style="list-style-type: none"> <li>analyse innovations in Visual Arts</li> <li>analyse innovations in technique, form, style, creation, and digital platforms,</li> <li>create art works that explore new technical skills</li> <li>conduct Creative Inquiry into significant issues</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse innovations in Visual Arts</li> <li>synthesise innovations in technique, form, style, creation, digital platforms, and criticism</li> <li>create art works that incorporates innovative technical skills and perspectives</li> <li>conduct Creative Inquiry into significant issues</li> </ul>	<ul style="list-style-type: none"> <li>describe innovations in Visual Arts</li> <li>apply new technical skills to the creative process</li> <li>explore examples of innovative art works to identify significant issues</li> </ul>

### Content Descriptions

All knowledge, understanding and skills below must be delivered:

<b>A</b>	<b>T</b>	<b>M</b>
<b>Concepts and Theories</b>		
<ul style="list-style-type: none"> <li>analyse artistic contexts, forms, and genres to understand that innovation can be radical or incremental, may overcome obstacles, or disrupt traditional roles, for example, socialist realism, Greek sculpture, Turner Prize, Shock Art, Modernism, Post-Modernism</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse artistic contexts, forms, and genres to understand that innovation can be radical or incremental, may overcome obstacles, or disrupt traditional roles, for example, socialist realism, Greek sculpture, Turner Prize, Shock Art, Modernism, Post-Modernism</li> </ul>	<ul style="list-style-type: none"> <li>describe artistic forms and genres that were innovative</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse art works to understand that innovation in art has produced a range of disruptive styles and forms for exploring and presenting ideas creatively, for example, Avant-Garde (Marcel Duchamp, Meret Oppenheim, Dada, Hanna Höch, Louise Borgeois), Contemporary Art (Gilbert and George, Chris Ofilli), Conceptual Art (Joseph Kosuth, Joseph Beuys), Environmental Art (Christo), Performance Art (Marina Abramovic, Yoko Ono, Fluxus), Installation/ Site Specific (Reko Rennie, Christian Boltanski, Kara Walker), Livia Marin, Ah Xian, Beatrice Wood</li> <li>explain opportunities for innovation in their own work, for example, new technology, multi-modal forms, unfamiliar styles and forms, Installation Art, Interactive Art</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse art works to understand that innovation in art has produced a range of disruptive styles and forms for exploring and presenting ideas creatively, for example, Avant-Garde (Marcel Duchamp, Meret Oppenheim, Dada, Hanna Höch, Louise Borgeois), Contemporary Art (Gilbert and George, Chris Ofilli), Conceptual Art (Joseph Kosuth, Joseph Beuys), Environmental Art (Christo), Performance Art (Marina Abramovic, Yoko Ono, Fluxus), Installation/ Site Specific (Reko Rennie, Christian Boltanski, Kara Walker), Livia Marin, Ah Xian, Beatrice Wood</li> <li>evaluate opportunities for innovation in their own work, for example, new technology, multi-modal forms, unfamiliar styles and forms, Installation Art, Interactive Art</li> </ul>	<ul style="list-style-type: none"> <li>identify art works from innovative styles and forms</li> </ul>
<b>Contexts</b>		
<ul style="list-style-type: none"> <li>analyse the impact of breaks in tradition and a range of innovations on the creative process to understand artworks, for example, Impressionism (Claude Monet), Art Nouveau (Gustav Klimt)</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse the impact of breaks in tradition and a range of innovations on the creative process to understand artworks, for example, Impressionism (Claude Monet), Art Nouveau (Gustav Klimt)</li> <li>critically analyse the impact of context on audience and critical interpretations on innovations</li> </ul>	<ul style="list-style-type: none"> <li>identify similarities and differences in examples of innovative and traditional art works</li> </ul>
<b>Creative Process</b>		
<ul style="list-style-type: none"> <li>analyse research into innovative artistic practice to inform arguments and judgements</li> </ul>	<ul style="list-style-type: none"> <li>evaluate research into innovative artistic practice to inform arguments and judgements</li> </ul>	<ul style="list-style-type: none"> <li>explore examples of art works to describe what is new or different</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse innovative creative practices through creative inquiry to inform own artistic practice and conclusions</li> <li>analyse issues using creative inquiry to develop arguments in a range of forms and styles</li> <li>create artworks using innovative technique and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse innovative creative practices through creative inquiry to inform own artistic practice and conclusions</li> <li>critically analyse issues using creative inquiry to develop arguments in a range of forms and styles</li> <li>create artworks using innovative technique and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>undertake creative experiments using new techniques</li> <li>create artworks through experimentation</li> </ul>
<b>Communication and Technical Skills</b>		
<ul style="list-style-type: none"> <li>analyse innovative technical choices, critical feedback, and self-reflection to refine communication to selected audiences</li> <li>analyse innovative forms and styles and make choices to enhance creative goals and intended message</li> <li>combine creative goals, technical skills, and conceptual development to enhance innovative art practice</li> <li>create artworks using innovative processes, conventions, and unfamiliar technical skills</li> <li>analyse ideas using coherent arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> </ul>	<ul style="list-style-type: none"> <li>evaluate innovative technical choices, critical feedback, and self-reflection to refine communication to selected audiences</li> <li>evaluate innovative forms and styles and make choices to enhance creative goals and intended message</li> <li>synthesise creative goals, technical skills, and conceptual development to enhance innovative art practice</li> <li>create artworks using innovative processes, conventions, and unfamiliar technical skills</li> <li>synthesise complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> </ul>	<ul style="list-style-type: none"> <li>identify technical choices that are innovative for the student to communicate to an audience</li> <li>describe innovative forms and styles</li> <li>create artworks to develop technical skills</li> <li>describe ideas and use academic integrity</li> <li>apply work, health and safety practices to classwork, experimentation, and final works</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>• apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>• apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>• understand work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>
<b>Reflection</b>		
<ul style="list-style-type: none"> <li>• reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>• reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>• reflect on art practice, and learning, including time management, to improve outcomes</li> </ul>

### A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

### Assessment

Refer to pages 9-11.

## Curation and Exhibition

**Value: 1.0**

**Curation and Exhibition a**

**Value 0.5**

**Curation and Exhibition b**

**Value 0.5**

### Unit Description

Students learn about stylistic and curatorial choices and how that positions audiences to interpret art works and conveys attitudes values and perspectives. They explore the representations of ideas in art as artists and curators through developing an informed response to art works and exhibitions they have seen and experienced. Students apply technical and curatorial skills to create their own works and exhibitions.

### Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> <li>analyse stylistic and curatorial choices and how that positions audiences and conveys attitudes values and perspectives</li> <li>understand how technical and curatorial choices communicate meaning and purpose</li> <li>apply new technical skills to the creative process of curating works for exhibition</li> <li>conduct Creative Inquiry into curation and exhibition style and purpose considering impact on the audience</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse stylistic and curatorial choices and how that positions audiences and conveys attitudes values and perspectives</li> <li>understand how technical and curatorial choices communicate meaning and purpose</li> <li>apply new technical skills to the creative process of curating works for exhibition</li> <li>conduct Creative Inquiry into curation and exhibition style and purpose considering impact on the audience</li> </ul>	<ul style="list-style-type: none"> <li>describe stylistic and curatorial choices</li> <li>describe examples of how technical and curatorial choices communicate meaning</li> <li>use skills to curate works for an exhibition</li> <li>explore examples of curation and exhibition style</li> </ul>

### Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
<b>Concepts and Theories</b>		
<ul style="list-style-type: none"> <li>analyse examples of exhibitions and curation to understand that curated exhibitions are where research, argument, creative design, storytelling, and aesthetics converge, for example, cultural institutions: international, national, regional, and local; artist led, street art; digital galleries</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse examples of exhibitions and curation to understand that curated exhibitions are where research, argument, creative design, storytelling, and aesthetics converge, for example, cultural institutions: international, national, regional, and local; artist led, street art; digital galleries</li> </ul>	<ul style="list-style-type: none"> <li>identify examples of exhibitions and curation</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse examples of exhibitions and curation to understand that a curator can maintain, or challenge accepted narratives of history and society, for example, <i>Elles: Women Artists From the Centre Pompidou</i> at the Pompidou in Paris; <i>Sensation</i> at the Royal Academy of Arts in London in 1997; <i>Indigenous Gallery</i> at NGA; <i>Defying Empire: 3rd National Indigenous Art Triennial</i> at NGA in 2017; <i>Know My Name: Australian Women Artists 1900 to Now</i> at NGA in 2020, <i>The Degenerate Art Exhibition</i> in Germany in 1937; <i>Contemporary Worlds: Indonesia</i> at NGA in 2019</li> <li>analyse cultural aims, political questions, questions of display, authorship, finances and education, and practical skills needed to communicate meaning and purpose to audience, for example, high art/ low art, art as a commodity, who dictates taste, social awareness</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse examples of exhibitions and curation to understand that a curator can maintain, or challenge accepted narratives of history and society, for example, <i>Elles: Women Artists From the Centre Pompidou</i> at the Pompidou in Paris; <i>Sensation</i> at the Royal Academy of Arts in London in 1997; <i>Indigenous Gallery</i> at NGA; <i>Defying Empire: 3rd National Indigenous Art Triennial</i> at NGA in 2017; <i>Know My Name: Australian Women Artists 1900 to Now</i> at NGA in 2020, <i>The Degenerate Art Exhibition</i> in Germany in 1937; <i>Contemporary Worlds: Indonesia</i> at NGA in 2019</li> <li>evaluate cultural aims, political questions, questions of display, authorship, finances and education, and practical skills needed to communicate meaning and purpose to audience, for example, high art/ low art, art as a commodity, who dictates taste, social awareness</li> </ul>	<ul style="list-style-type: none"> <li>describe examples of exhibitions and curation</li> <li>explain questions of display and practical skills needed to communicate meaning to an audience</li> </ul>
<b>Contexts</b>		
<ul style="list-style-type: none"> <li>analyse the impact of a range of exhibition and curating styles to understand artworks and their concepts and meanings, for example, solo artist, group artists, thematic exhibitions, competitions, retrospectives, historical contexts, art movements, art repatriation, artifacts and icons and their ethical considerations</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse the impact of a range of exhibition and curating styles to understand artworks and their concepts and meanings, for example, solo artist, group artists, thematic exhibitions, competitions, retrospectives, historical contexts, art movements, art repatriation, artifacts and icons and their ethical considerations</li> </ul>	<ul style="list-style-type: none"> <li>describe the effect of exhibition and curating practice on artworks</li> </ul>

A	T	M
	<ul style="list-style-type: none"> <li>critically analyse the effect of context on audience and critical interpretations of exhibitions and curation</li> </ul>	
<b>Creative Process</b>		
<ul style="list-style-type: none"> <li>analyse stylistic and curatorial choices to inform own judgements and arguments</li> <li>analyse stylistic and curatorial choices through creative inquiry to position audiences and convey attitudes, values, and perspectives</li> <li>analyse issues using curatorial choices to develop arguments in a range of forms and styles</li> <li>curate exhibitions of artworks for an intended purpose, meaning and audience</li> </ul>	<ul style="list-style-type: none"> <li>evaluate stylistic and curatorial choices to inform own judgements and arguments</li> <li>critically analyse stylistic and curatorial choices through creative inquiry to position audiences and convey attitudes, values, and perspectives</li> <li>critically analyse issues using curatorial choices to develop arguments in a range of forms and styles</li> <li>curate exhibitions of artworks for an intended purpose, meaning and audience</li> </ul>	<ul style="list-style-type: none"> <li>explain stylistic and curatorial choices</li> <li>describe stylistic and curatorial choices through creative inquiry</li> <li>identify basic curatorial issues</li> <li>curate exhibitions of artworks for an audience</li> </ul>
<b>Communication and Technical Skills</b>		
<ul style="list-style-type: none"> <li>analyse own technical and curatorial choices to curate and exhibit own artwork to communicate meaning to selected audiences</li> <li>analyse stylistic and curatorial decisions and make choices to position audiences to enhance the communication of intended meanings</li> <li>combine creative goals, technical skills, and curatorial skills to enhance art practice</li> <li>curate and exhibit artworks making curatorial decisions and creative problem solving, considering exhibition space and limitations or opportunities</li> </ul>	<ul style="list-style-type: none"> <li>evaluate own technical and curatorial choices to curate and exhibit own artwork to communicate meaning to selected audiences</li> <li>evaluate stylistic and curatorial decisions and make choices to position audiences to enhance the communication of intended meanings</li> <li>synthesise creative goals, technical skills, and curatorial skills to enhance art practice</li> <li>curate and exhibit artworks making curatorial decisions and creative problem solving, considering exhibition space and limitations or opportunities</li> </ul>	<ul style="list-style-type: none"> <li>identify curatorial choices to communicate to an audience</li> <li>describe curatorial forms and styles to enhance creative goals</li> <li>create and exhibit artworks using curatorial forms and styles considering exhibition space</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse ideas using coherent arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>synthesise complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>describe ideas and use academic integrity</li> <li>apply work, health and safety practices to classwork, experimentation, and final works</li> <li>understand work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>
<b>Reflection</b>		
<ul style="list-style-type: none"> <li>reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on art practice, and learning, including time management, to improve outcomes</li> </ul>

## A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

## Assessment

Refer to pages 9-11.

## Entrepreneurship in Visual Arts

**Value: 1.0**

**Entrepreneurship in Visual Arts a**

**Value 0.5**

**Entrepreneurship in Visual Arts b**

**Value 0.5**

### Unit Description

Students learn about entrepreneurship and the interface between art and industry. They explore the tensions and opportunities between creative and professional practice. Students apply their understanding of entrepreneurship in the art industry to produce authentic art works for a range of purposes and audiences.

### Specific Unit Goals

This unit should enable students to:

<b>A</b>	<b>T</b>	<b>M</b>
<ul style="list-style-type: none"> <li>analyse entrepreneurial opportunities within the Visual Arts</li> <li>analyse the art industry and how market forces influence artistic recognition, potential career paths and trends</li> <li>apply entrepreneurial and problem-solving skills to the creative process to produce authentic art works for a range of purposes and audiences</li> <li>conduct creative inquiry into the tensions and opportunities between professional and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse entrepreneurial opportunities within the Visual Arts</li> <li>evaluate the art industry and how market forces influence artistic recognition, potential career paths and trends</li> <li>apply entrepreneurial and problem-solving skills to the creative process to produce authentic art works for a range of purposes and audiences</li> <li>conduct creative inquiry into the tensions and opportunities between, professional and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>explain entrepreneurial opportunities within the Visual Arts</li> <li>describe the art industry, career paths and trends</li> <li>use creative and problem-solving skills to produce art works for an audience</li> <li>explore examples of entrepreneurship in visual arts</li> </ul>

### Content Descriptions

All knowledge, understanding and skills below must be delivered:

<b>A</b>	<b>T</b>	<b>M</b>
<b>Concepts and Theories</b>		
<ul style="list-style-type: none"> <li>analyse the concept and theories of entrepreneurship and evaluate defining features, for example, resilience, marketing, creativity, and empathy, understanding target audience, connection with the art world, patronage, arts associations (NAVA)</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse the concept and theories of entrepreneurship and evaluate defining features, for example, resilience, marketing, creativity, and empathy, understanding target audience, connection with the art world, patronage, arts associations (NAVA)</li> </ul>	<ul style="list-style-type: none"> <li>explain entrepreneurship and features of the art industry</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse the visual arts landscape and different pathways for entrepreneurial opportunities and risks, for example, online environment, amateur, semi-professional, professional freelance, independent artist, not for profit and commercial art; through exploring the work of artists such as: Medici money and power, Damien Hirst, Andy Warhol, Banksy, Tracey Emin, MONA, K Foundation, Comedian Maurizio Cattelan, Jeff Koons, Dr Christian Thompson, Heath Ceramics</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse the visual arts landscape and different pathways for entrepreneurial opportunities and risks, for example, online environment, amateur, semi-professional, professional freelance, independent artist, not for profit and commercial art; through exploring the work of artists such as: Medici money and power, Damien Hirst, Andy Warhol, Banksy, Tracey Emin, MONA, K Foundation, Comedian Maurizio Cattelan, Jeff Koons, Dr Christian Thompson, Heath Ceramics</li> <li>evaluate theories that explain the tension between the commercial and aesthetics, for example art for art's sake, self-expression, sociological, psychological, and economic theories of entrepreneurship, commodification of art</li> </ul>	<ul style="list-style-type: none"> <li>describe visual arts pathways</li> </ul>
<b>Contexts</b>		
<ul style="list-style-type: none"> <li>analyse art practice to evaluate opportunities for entrepreneurship in a range of contexts, for example, particular audiences and digital platforms, galleries, festivals, competitions, industry</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse art practice to evaluate opportunities for entrepreneurship in a range of contexts, for example, particular audiences and digital platforms, galleries, festivals, competitions, industry</li> <li>critically analyse the effect of context on the reception of entrepreneurial art</li> </ul>	<ul style="list-style-type: none"> <li>identify opportunities to share art practice with others</li> </ul>
<b>Creative Process</b>		
<ul style="list-style-type: none"> <li>analyse entrepreneurship in the Visual Arts world to inform own judgements and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>evaluate entrepreneurship in the Visual Arts world to inform own judgements and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>identify a purpose for own artwork</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse entrepreneurship in Visual Arts through creative inquiry to inform own artistic practice</li> <li>analyse entrepreneurship using Creative Inquiry to develop art works that respond to demand in the art industry</li> <li>create artworks using well-researched techniques and artistic practice for an entrepreneurial purpose</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse entrepreneurship in Visual Arts through creative inquiry to inform own artistic practice</li> <li>critically analyse entrepreneurship using Creative Inquiry to develop art works that respond to demand in the art industry</li> <li>create artworks using well-researched techniques and artistic practice for an entrepreneurial purpose</li> </ul>	<ul style="list-style-type: none"> <li>conduct Creative Inquiry for an identified purpose</li> <li>create artworks for an identified purpose</li> </ul>
<b>Communication and Technical Skills</b>		
<ul style="list-style-type: none"> <li>analyse techniques to refine own art practice and project that practice entrepreneurially</li> <li>analyse forms and styles and make choices to enhance creative and entrepreneurial goals</li> <li>combine creative goals, technical skills, and digital skills to enhance art practice</li> <li>create artworks using technical skills for an entrepreneurial purpose</li> <li>analyse ideas using coherent arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>evaluate techniques to refine own art practice and project that practice entrepreneurially</li> <li>evaluate forms and styles and make choices to enhance creative and entrepreneurial goals</li> <li>synthesise creative goals, technical skills, and digital skills to enhance art practice</li> <li>create artworks using technical skills for an entrepreneurial purpose</li> <li>synthesise complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>identify choices to communicate to an audience</li> <li>describe forms and styles to enhance creative goals</li> <li>create artworks using technical skills for an identified purpose</li> <li>describe ideas and use academic integrity</li> <li>apply work, health and safety practices to classwork, experimentation, and final works</li> <li>understand work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>

A	T	M
<b>Reflection</b>		
<ul style="list-style-type: none"> <li>reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on art practice, and learning, including time management, to improve outcomes</li> </ul>

### **A guide to reading and implementing content descriptions**

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A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

### **Assessment**

Refer to pages 9-11.

**Interdisciplinary Inquiry in Visual Arts****Value: 1.0****Interdisciplinary Inquiry in Visual Arts a****Value 0.5****Interdisciplinary Inquiry in Visual Arts b****Value 0.5****Unit Description**

Interdisciplinary inquiry is an approach to studying and addressing complex problems or issues to explore new perspectives and advance critical thinking. Students develop skills in synthesising viewpoints, drawing conclusions, and exploring alternative applications of art practice. Students learn about how Visual Art can be used to learn about and communicate a wide range of concepts often considered the domain of other disciplines. They explore techniques for understanding, representing knowledge and concepts from other disciplines. Students apply Visual Art as a way of knowing the world and sharing their insights.

**Specific Unit Goals**

This unit should enable students to:

<b>A</b>	<b>T</b>	<b>M</b>
<ul style="list-style-type: none"> <li>analyse interdisciplinary Visual Arts practices</li> <li>assess the interdisciplinary inquiry process in Visual Art</li> <li>apply interdisciplinary approaches to the creative process</li> <li>conduct interdisciplinary Creative Inquiry into complex issues raised by a range of disciplines</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse interdisciplinary Visual Arts practices</li> <li>evaluate the interdisciplinary inquiry process in Visual Art</li> <li>apply interdisciplinary approaches to the creative process</li> <li>conduct interdisciplinary Creative Inquiry into complex issues raised by a range of disciplines</li> </ul>	<ul style="list-style-type: none"> <li>explain interdisciplinary Visual Arts practices</li> <li>use interdisciplinary approaches to the creative process</li> <li>explore examples of interdisciplinary artworks to inform own practice</li> </ul>

**Content Descriptions**

All knowledge, understanding and skills below must be delivered:

<b>A</b>	<b>T</b>	<b>M</b>
<b>Concepts and Theories</b>		
<ul style="list-style-type: none"> <li>analyse how interdisciplinary inquiry entails synthesising learning across disciplines, for example, History, Science, Literature, Philosophy, Language, Psychology, Mathematics</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse how interdisciplinary inquiry entails synthesising learning across disciplines, for example, History, Science, Literature, Philosophy, Language, Psychology, Mathematics</li> </ul>	<ul style="list-style-type: none"> <li>explain how example of interdisciplinary artworks have been used to understand ideas across disciplines</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse different types of inquiry across disciplines and evaluate interdisciplinary inquiry, including Visual Arts, as a method with which to interrogate and understand phenomena, for example, Hyperrealism (Ron Mueck), Conceptual (Rosemary Laing), Graphic Art (Maurits Escher), Installation (The Hyperbolic Crochet Coral Reef Community work, James Turrell), Abstract Art (Hilma Af Klint), Contemporary Art (Bill Viola, David Nash, Dispersed Fiona Foley), Sound Art (I Am Sitting In A Room Alvin Lucier), Environmental Art (Spiral Jetty Robert Smithson)</li> <li>analyse their own success in translating concepts, knowledge and understandings into art styles and forms</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse different types of inquiry across disciplines and evaluate interdisciplinary inquiry, including Visual Arts, as a method with which to interrogate and understand phenomena, for example, Hyperrealism (Ron Mueck), Conceptual (Rosemary Laing), Graphic Art (Maurits Escher), Installation (The Hyperbolic Crochet Coral Reef Community work, James Turrell), Abstract Art (Hilma Af Klint), Contemporary Art (Bill Viola, David Nash, Dispersed Fiona Foley), Sound Art (I Am Sitting In A Room Alvin Lucier), Environmental Art (Spiral Jetty Robert Smithson)</li> <li>evaluate their own success in translating concepts, knowledge and understandings into art styles and forms</li> </ul>	<ul style="list-style-type: none"> <li>reflect on their own success in translating ideas into art styles and forms</li> </ul>
<b>Contexts</b>		
<ul style="list-style-type: none"> <li>analyse art practice to evaluate opportunities for interdisciplinary creative inquiry, for example, environmental, social media, economics, politics, social justice</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse art practice to evaluate opportunities for interdisciplinary creative inquiry, for example, environmental, social media, economics, politics, social justice</li> <li>evaluate research in other disciplines to inform collaborative interdisciplinary creative inquiry</li> </ul>	<ul style="list-style-type: none"> <li>explain art practice to understand opportunities for interdisciplinary creative inquiry</li> </ul>
<b>Creative Process</b>		
<ul style="list-style-type: none"> <li>analyse research into interdisciplinary inquiry to inform own judgements and arguments</li> </ul>	<ul style="list-style-type: none"> <li>evaluate research into interdisciplinary inquiry to inform own judgements and arguments</li> </ul>	<ul style="list-style-type: none"> <li>explain research into interdisciplinary inquiry to inform own artistic practice</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>• analyse interdisciplinary approaches to art making through creative inquiry to inform own artistic practice</li> <li>• analyse interdisciplinary issues using creative inquiry to inform own artistic practice</li> <li>• create interdisciplinary artworks using well-researched collaborative technique and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>• critically analyse interdisciplinary approaches to art making through creative inquiry to inform own artistic practice</li> <li>• critically analyse interdisciplinary issues using creative inquiry to inform own artistic practice</li> <li>• create interdisciplinary artworks using well-researched collaborative technique and artistic practice</li> </ul>	<ul style="list-style-type: none"> <li>• explore examples of interdisciplinary artworks to inform own artistic practice</li> <li>• describe ideas from interdisciplinary artworks to inform own practice</li> <li>• create interdisciplinary artworks using research</li> </ul>
<b>Communication and Technical Skills</b>		
<ul style="list-style-type: none"> <li>• analyse techniques from a range of collaborative contexts to refine own artistic practice</li> <li>• analyse interdisciplinary forms and styles and make choices to enhance creative goals</li> <li>• combine creative goals, technical skills, and creative skills to enhance artistic practice</li> <li>• create artworks using technical skills to explore interdisciplinary inquiry</li> <li>• analyse ideas using coherent arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>• apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>• apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>• evaluate techniques from a range of collaborative contexts to refine own artistic practice</li> <li>• evaluate interdisciplinary forms and styles and make choices to enhance creative goals</li> <li>• synthesise creative goals, technical skills, and creative skills to enhance artistic practice</li> <li>• create artworks using technical skills to explore interdisciplinary inquiry</li> <li>• synthesise complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>• apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>• apply professional work practice, such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>• identify collaborative contexts to communicate to an audience</li> <li>• describe interdisciplinary forms and styles to enhance creative goals</li> <li>• create artworks using technical skills for interdisciplinary inquiry</li> <li>• describe ideas and use academic integrity</li> <li>• apply work, health and safety practices to classwork, experimentation, and final works</li> <li>• use work practices such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>

A	T	M
<b>Reflection</b>		
<ul style="list-style-type: none"> <li>reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on emerging art practice, learning style and strategies, including planning and time management, to improve outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on art practice, and learning, including time management, to improve outcomes</li> </ul>

### **A guide to reading and implementing content descriptions**

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### **Assessment**

Refer to pages 9-11.

## Independent Study

**Value: 1.0**

**Independent Study a**

**Value 0.5**

**Independent Study b**

**Value 0.5**

### Prerequisites

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

### Unit Description

An Independent Study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

### Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> <li>analyse art works in the chosen area of study</li> <li>demonstrate how concepts and ideas in the chosen area of study can be represented in art works</li> <li>create a body of artwork related to the area of study for a specific audience</li> <li>apply a variety of artistic techniques to achieve a purpose in the related area of study</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse art works in the chosen area of study</li> <li>demonstrate how concepts and ideas in the chosen area of study can be represented in art works</li> <li>create a body of artwork related to the area of study for a specific audience</li> <li>apply a variety of artistic techniques to achieve a purpose in the related area of study</li> </ul>	<ul style="list-style-type: none"> <li>explain art works in the chosen area of study</li> <li>create a body of artwork related to the area of study for a specific audience</li> <li>use a variety of artistic techniques to explore ideas</li> </ul>

### Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
<b>Concepts and Theories</b>		
<ul style="list-style-type: none"> <li>analyse a variety of art works that relate to the chosen area of study</li> <li>analyse a range of theories and approaches in the chosen area of study</li> </ul>	<ul style="list-style-type: none"> <li>evaluate a variety of art works that relate to the chosen area of study</li> <li>critically analyse a range of theories and approaches in the chosen area of study</li> </ul>	<ul style="list-style-type: none"> <li>explain a variety of art works that relate to the chosen area of study</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>analyse how concepts, themes and/or perspectives are represented in the chosen area of study</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse how concepts, themes and/or perspectives are represented in the chosen area of study</li> </ul>	<ul style="list-style-type: none"> <li>describe how themes are represented in the chosen area of study</li> </ul>
<b>Contexts</b>		
<ul style="list-style-type: none"> <li>analyse how social, historical, political and/or cultural contexts have impacted artworks within the chosen area of study</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse how social, historical, political and/or cultural contexts have impacted artworks within the chosen area of study</li> <li>critically analyse the effect of context on audience and critical reception of works</li> </ul>	<ul style="list-style-type: none"> <li>identify social, historical, political and/or cultural contexts within the chosen area of study</li> </ul>
<b>Creative Process</b>		
<ul style="list-style-type: none"> <li>analyse concepts, themes and/or perspectives in art works relating to the chosen area of study, applying the creative process to develop a variety of responses</li> <li>create a body of artworks by combining ideas, exploring approaches, techniques and strategies, problem solving, revising, and refining</li> <li>demonstrate insights through artworks to express understanding of the chosen area of study to achieve a specific purpose for an intended audience</li> </ul>	<ul style="list-style-type: none"> <li>critically analyse concepts, themes and/or perspectives in artworks relating to the chosen area of study, applying the creative process to develop a variety of responses</li> <li>create a body of artworks by synthesising ideas, exploring approaches, techniques and strategies, problem solving, revising, and refining</li> <li>demonstrate insights through artworks to express understanding of the chosen area of study to achieve a specific purpose for an intended audience</li> </ul>	<ul style="list-style-type: none"> <li>explain ideas in art works relating to the chosen area of study</li> <li>create a body of artworks by using ideas, forms, and styles related to the chosen area of study</li> </ul>
<b>Communication and Technical Skills</b>		
<ul style="list-style-type: none"> <li>analyse technical choices, critical feedback, and self-reflection to refine communication to selected audiences in the chosen area of study</li> <li>analyse conventions, forms, and styles and make choices to enhance creative goals and intended messages in the chosen area of study</li> </ul>	<ul style="list-style-type: none"> <li>evaluate technical choices, critical feedback, and self-reflection to refine communication to selected audiences in the chosen area of study</li> <li>evaluate conventions, forms, and styles and make choices to enhance creative goals and intended messages in the chosen area of study</li> </ul>	<ul style="list-style-type: none"> <li>identify technical choices to communicate to an audience in the chosen area of study</li> <li>describe conventions to enhance creative goals in the chosen area of study</li> </ul>

A	T	M
<ul style="list-style-type: none"> <li>combine creative goals, technical skills, and conceptual development to enhance art practice in the chosen area of study</li> <li>create artworks using processes, conventions, familiar and unfamiliar technical skills in the chosen area of study</li> <li>analyse ideas using coherent arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>apply professional work practice such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>synthesise creative goals, technical skills, and conceptual development to enhance art practice in the chosen area of study</li> <li>create artworks using processes, conventions, familiar and unfamiliar technical skills in the chosen area of study</li> <li>synthesise complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage and academic integrity</li> <li>apply ethical standards, and work, health and safety practices to classwork, experimentation, and final works</li> <li>apply professional work practice such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>	<ul style="list-style-type: none"> <li>create artworks using familiar and/or unfamiliar technical styles in the chosen area of study</li> <li>describe ideas and use academic integrity</li> <li>apply work, health and safety practices to classwork, experimentation, and final works</li> <li>understand work practice such as, meeting deadlines, documenting work accurately, storing and handling work appropriately</li> </ul>
<b>Reflection</b>		
<ul style="list-style-type: none"> <li>reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on own learning style and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes</li> </ul>	<ul style="list-style-type: none"> <li>reflect on art practice, and learning, including time management, to improve outcomes</li> </ul>

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## Assessment

Refer to pages 9-11.

## Appendix A – Implementation Guidelines

### Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours. To be awarded a course, students must complete at least the minimum units over the whole minor or major.

Course	Number of standard units to meet course requirements
Minor	Minimum of 2 units
Major	Minimum of 3.5 units

Units in this course can be delivered in any order.

### Prerequisites for the course or units within the course

Students must have studied at least three standard 1.0 units from this course in order to access the Independent Study unit. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

### Arrangements for students continuing study in this course

Students who studied the previous course may undertake any units in this course provided there is no duplication of content.

### Duplication of Content Rules

Students cannot be given credit towards the requirements for a Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. Students will only be given credit for covering the content once.

### Relationship to other courses

Students may complete units of study selected from both *Visual Arts* and *Specialised Visual Arts* to form a *Studies of Visual Arts* Minor, Major or Double Major.

### Guidelines for Delivery

#### Program of Learning

A program of learning is what a school provides to implement the course for a subject. This meets the requirements for context, scope and sequence set out in the Board endorsed course. Students follow programs of learning in a college as part of their senior secondary studies. The detail, design, and layout of a program of learning are a college decision.

The program of learning must be documented to show the planned learning activities and experiences that meet the needs of particular groups of students, taking into consideration their interests, prior knowledge, abilities, and backgrounds. The program of learning is a record of the learning experiences that enable students to achieve the knowledge, understanding and skills of the content descriptions. There is no requirement to submit a program of learning to the OBSSS for approval. The principal will need to sign off at the end of Year 12 that courses have been delivered as accredited.

#### Content Descriptions

Are all content descriptions of equal importance? No. It depends on the focus of study. Teachers can customise their program of learning to meet their own students' needs, adding additional content descriptions if desired or emphasising some over others. A teacher must balance student needs with their responsibility to teach all content descriptions. It is mandatory that teachers address all content descriptions and that students engage with all content descriptions.

## Half standard 0.5 units

Half standard units appear on the course adoption form but are not explicitly documented in courses. It is at the discretion of the college principal to split a standard 1.0 unit into two half standard 0.5 units. Colleges are required to adopt the half standard 0.5 units. However, colleges are not required to submit explicit documentation outlining their half standard 0.5 units to the BSSS. Colleges must assess students using the half standard 0.5 assessment task weightings outlined in the framework. It is the responsibility of the college principal to ensure that all content is delivered in units approved by the Board.

## System Moderation

System moderation begins in schools whereby teachers cooperate to develop assessment, and grade and score student assessment according to the relevant curriculum.

Moderation Day is an essential component of the ACT senior secondary system which empowers school autonomy in curriculum and assessment. Moderation Day is a collaborative and professional event whereby schools undertake system quality assurance activities on behalf of their current and future students. Moderation Day fosters and enriches the development of quality assessment and validates student achievement. Continued best practice in teaching and learning is ensured through the formation of valid, constructive, and detailed feedback.

System Moderation:

- provides comparability of school-based assessment
- forms the basis for valid and reliable assessment in senior secondary schools
- involves the ACT Board of Senior Secondary Studies (BSSS) and schools in cooperation and partnership
- maintains the integrity of the ACT Senior Secondary Certificate.

## The Moderation Model

Moderation within the ACT senior secondary system encompasses structured, consensus-based peer review of Unit Grades and quality of assessment for all BSSS courses twice per year. In addition to System Moderation, there is statistical moderation of course scores.

### Moderation by Structured, Consensus-based Peer Moderation

Consensus-based peer moderation involves the review of student assessment against system wide criteria and standards and the validation of Unit Grades. This is done by matching student performance with the Framework Achievement Standards. In addition, feedback will be provided on the quality of the task.

### Preparation for Structured, Consensus-based Peer Review

Schools retain originals or copies of student assessment evidence completed in the delivery of the unit and all unit documentation. Student assessment evidence must be sufficient to allow reviewing teachers to make an accurate judgment of grade standard. Schools will use ACS to present this information for System Moderation. Criteria for each Moderation Day will be communicated to schools in the proceeding calendar year.

### Feedback from System Moderation

Feedback is provided to schools to affirm good practice and inform continuous improvement. This feedback is based on the BSSS Quality Assessment Guidelines and relevant course documents. It is expected that schools engage with feedback and address any longitudinal trends as outlined in the *BSSS Policy and Procedures Manual*.

## Appendix B – Course Developers

<b>Name</b>	<b>College</b>
Associate Professor Alison Alder	Australian National University
Associate Professor Judith Dinham	Curtin University
Professor Denise Ferris	Australian National University
Associate Professor Katrina Sluis	Australian National University
Meredith Barnes	St Clare’s College
Andrew Jones	Orana Steiner School
Jacqui Ockwell	Narrabundah College/Radford College

## Appendix C – Common Curriculum Elements

Common curriculum elements assist in the development of high-quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

Organisers	Elements	Examples
create, compose, and apply	apply	ideas and procedures in unfamiliar situations, content, and processes in non-routine settings
	compose	oral, written, and multimodal texts, music, visual images, responses to complex topics, new outcomes
	represent	images, symbols, or signs
	create	creative thinking to identify areas for change, growth, and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives
	manipulate	images, text, data, points of view
analyse, synthesise, and evaluate	justify	arguments, points of view, phenomena, choices
	hypothesise	statement/theory that can be tested by data
	extrapolate	trends, cause/effect, impact of a decision
	predict	data, trends, inferences
	evaluate	text, images, points of view, solutions, phenomenon, graphics
	test	validity of assumptions, ideas, procedures, strategies
	argue	trends, cause/effect, strengths, and weaknesses
	reflect	on strengths and weaknesses
	synthesise	data and knowledge, points of view from several sources
	analyse	text, images, graphs, data, points of view
	examine	data, visual images, arguments, points of view
investigate	issues, problems	
organise, sequence, and explain	sequence	text, data, relationships, arguments, patterns
	visualise	trends, futures, patterns, cause, and effect
	compare/contrast	data, visual images, arguments, points of view
	discuss	issues, data, relationships, choices/options
	interpret	symbols, text, images, graphs
	explain	explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses
	translate	data, visual images, arguments, points of view
	assess	probabilities, choices/options
identify, summarise, and plan	select	main points, words, ideas in text
	reproduce	information, data, words, images, graphics
	respond	data, visual images, arguments, points of view
	relate	events, processes, situations
	demonstrate	probabilities, choices/options
	describe	data, visual images, arguments, points of view
	plan	strategies, ideas in text, arguments
	classify	information, data, words, images
	identify	spatial relationships, patterns, interrelationships
summarise	main points, words, ideas in text, review, draft and edit	

## Appendix D – Glossary of Verbs

Verbs	Definition
Analyse	Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities, and differences
Apply	Use, utilise or employ in a particular situation
Argue	Give reasons for or against something
Assess	Make a Judgement about the value of
Classify	Arrange into named categories in order to sort, group or identify
Compare	Estimate, measure or note how things are similar or dissimilar
Compose	The activity that occurs when students produce written, spoken, or visual texts
Contrast	Compare in such a way as to emphasise differences
Create	Bring into existence, to originate
Critically analyse	Analysis that engages with criticism and existing debate on the issue
Demonstrate	Give a practical exhibition an explanation
Describe	Give an account of characteristics or features
Discuss	Talk or write about a topic, taking into consideration different issues or ideas
Evaluate	Examine and judge the merit or significance of something
Examine	Determine the nature or condition of
Explain	Provide additional information that demonstrates understanding of reasoning and /or application
Extrapolate	Infer from what is known
Hypothesise	Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved
Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Planning, inquiry into and drawing conclusions about
Justify	Show how argument or conclusion is right or reasonable
Manipulate	Adapt or change
Plan	Strategize, develop a series of steps, processes
Predict	Suggest what might happen in the future or as a consequence of something
Reflect	The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience
Relate	Tell or report about happenings, events, or circumstances
Represent	Use words, images, symbols, or signs to convey meaning
Reproduce	Copy or make close imitation
Respond	React to a person or text
Select	Choose in preference to another or others
Sequence	Arrange in order
Summarise	Give a brief statement of the main points
Synthesise	Combine elements (information/ideas/components) into a coherent whole
Test	Examine qualities or abilities
Translate	Express in another language or form, or in simpler terms
Visualise	The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words

## Appendix E – Glossary for ACT Senior Secondary Curriculum

Courses will detail what teachers are expected to teach and students are expected to learn for Years 11 and 12. They will describe the knowledge, understanding and skills that students will be expected to develop for each learning area across the years of schooling.

**Learning areas** are broad areas of the curriculum, including English, mathematics, science, the arts, languages, health, and physical education.

A **subject** is a discrete area of study that is part of a learning area. There may be one or more subjects in a single learning area.

**Frameworks** are system documents for Years 11 and 12 which provide the basis for the development and accreditation of any course within a designated learning area. In addition, frameworks provide a common basis for assessment, moderation and reporting of student outcomes in courses based on the framework.

The **course** sets out the requirements for the implementation of a subject. Key elements of a course include the rationale, goals, content descriptions, assessment, and achievement standards as designated by the framework.

BSSS courses will be organised into units. A unit is a distinct focus of study within a course. A standard 1.0 unit is delivered for a minimum of 55 hours generally over one semester.

**Core** units are foundational units that provide students with the breadth of the subject.

**Additional** units are avenues of learning that cannot be provided for within the four core 1.0 standard units by an adjustment to the program of learning.

An **independent study unit** is a pedagogical approach that empowers students to make decisions about their own learning. Independent study units can be proposed by a student and negotiated with their teacher but must meet the specific unit goals and content descriptions as they appear in the course.

An **elective** is a lens for demonstrating the content descriptions within a standard 1.0 or half standard 0.5 unit.

A **lens** is a particular focus or viewpoint within a broader study.

**Content descriptions** refer to the subject-based knowledge, understanding and skills to be taught and learned.

A **program of learning** is what a college develops to implement the course for a subject and to ensure that the content descriptions are taught and learned.

**Achievement standards** provide an indication of typical performance at five different levels (corresponding to grades A to E) following completion of study of senior secondary course content for units in a subject.

ACT senior secondary system **curriculum** comprises all BSSS approved courses of study.

## Appendix F – Course Adoption

### Conditions of Adoption

The course and units of this course are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.

### Adoption Process

Course adoption must be initiated electronically by an email from the principal or their nominated delegate to [bssscertification@ed.act.edu.au](mailto:bssscertification@ed.act.edu.au). A nominated delegate must CC the principal.

The email will include the **Conditions of Adoption** statement above, and the table below adding the **College** name, and circling the **Classification/s** required.

<b>College:</b>	
<b>Course Title:</b>	<b>Specialised Visual Arts</b>
<b>Classification/s:</b>	<b>A   T   M</b>
<b>Accredited from:</b>	2022
<b>Framework:</b>	The Arts Framework 2021