

**Public Consultation Report 2021
Visual Arts and Specialist Visual Arts**

ACT Board of Senior Secondary Studies

Public Consultation Report 2021

Visual Arts A/T/M

- This report has been prepared following public consultation.
- All feedback submitted as part of the consultation process has been recorded and analysed.
- The responses to the feedback have been compiled following the deliberations of the writing team.
- Amendments to the course have been made where required, as a result of the consultation process.

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Topic	Comment	Developers Response
	<p>8 watched intro video</p> <p>1 did not watch the video</p>	
<p>Q1 Which school are you from?</p>	<p>1 ED, 1 CE, 1 AIS (6 didn't answer)</p>	
<p>Q2 COURSE RATIONALE</p> <p>The rationale provides clarity about the scope of the course, its distinctive nature, and outcomes for students.</p>	<p>1 strongly agree</p> <p>2 agree</p> <p>1 disagree</p> <p>2.1 The very nature of it being so broad means there is little clarity and is open to interpretation. There needs to be discreet time for teachers to prepare. Minimum responding % must be given otherwise we cannot ensure equitable rigour across colleges. Non release time for training that is subject specific. The fact that the writers were given such a poor document that they had to spend hours on each sentence is a disgusting waste of taxpayer money. Must be a balance between prac and theory mandated. This comment applies to both units.</p> <p>2.2 Rational provides an overreaching understanding of this course's aims in visual arts education. Reference to the 'creative process' relies upon readers of this document understanding what this is (as Art teachers you hope they do), though could expectations what this process entails be more clearly outlined somewhere in this document? It is further hinted at in the unit description fir Creativity in Visual Arts - though is still left very open to interpretation. Further clarity comes when ready the content descriptors 'Creative Process' so</p>	<p>2.1 The Arts Framework was developed in 2020. Public consultation was a formal part of this process. Weightings were considered in the Arts Framework consultation. The Framework has now been Board endorsed. A copy of responses to the Arts Framework are available on the BSSS website. Course launches and professional learning is being planned. Developing curriculum is a detailed and time intensive process.</p> <p>By adhering to the Achievement Standards, Unit Specific Goals and Content Descriptions, there will be a balance between practical and theory.</p> <p>2.2 Courses for Senior Secondary are written for implementation by subject experts.</p> <p>The different sections should be read in concert.</p> <p>The course writers have provided more clarity on the 'creative process'.</p>

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	perhaps it is clear enough when read and the dots are joined between these different sections of the document	
Q3 COURSE GOALS The course goals are clear about the intended learning but allow flexibility.	1 strongly agree 2 agree 3.1 Goals cover a broad range of art education practice expectations. Goals are clear.	3.1 Noted.
Q4 Unit Title: Creativity in Visual Arts The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.	2 agree 1 disagree 4.1 The language is ambiguous for the students. 4.2 Does the last part of line 1 'through various conventions and forms' imply the expectation to use a variety of art making mediums to complete this unit?	4.1 The course is written for teachers. 4.2 The phrase does require students to encounter the creative process of artists in a range of conventions or forms. Teachers can choose the appropriate media/s in for their program of learning.
Q5 Unit Title: Creativity in Visual Arts The specific unit goals are clearly outlined and appropriate to the unit.	1 strongly agree 2 agree 1 disagree 5.1 They are broad rather than clearly outlined. 5.2 It is good to see differences coming in for 'specific' unit goals for the different units in this new course	5.1 The unit goals are clarified by the Content Descriptions, Achievement Standards, and the teacher's Program of Learning. 5.2 Noted.

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<p>Q6 Unit Title:</p> <p>Creativity in Visual Arts</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>3 agree</p> <p>1 strongly disagree</p> <p>6.1 It is unnecessary and dangerous to include specific artists as examples in the content descriptions. This can lead to expectations from teacher/parents/students that this is mandatory content</p> <p>6.2 Evaluate research to inform critical analysis of artworks, artists, critics, and theorists - this description is confusing. Does it mean construct' rather than 'inform'? (it is described differently, and perhaps more clearly in the 'creativity in visual arts'.</p> <p>6.3 Most of the content descriptors have significant overlap - the section 'Concepts and Theories' is where the most distinctive expectations are conveyed.</p>	<p>6.1 This is a part of the design parameters and inclusion of examples to stimulate thinking. The impracticality of delivering the volume and diversity of examples will make the suggestive character of the examples apparent.</p> <p>6.2 Developers consider 'inform' implies more agency for the student to be a reflexive thinker.</p> <p>6.3 Content descriptions seek to describe continuities across the course as well as distinctiveness. The 'Concepts and Theories' section is intended to provide the most distinction.</p>
<p>Q7 Unit Title:</p> <p>Creativity in Visual Arts</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>3 agree</p> <p>7.1 but really unhelpful if artists are suggested and values in breaks in tradition, - is too concept based</p> <p>7.2 Most artist and movement examples listed as pointers for developing a program of learning come from 2D mediums (painters/drawer etc) perhaps a note to further support that medium and art making techniques is up to the school/teacher and not restricted to the exemplars provided? Lei Xue (Drinking Tea) could be used as a ceramic exemplar?</p>	<p>7.1 The course design specifications require courses to be organised around concepts.</p> <p>Examples are intended to illustrate possible approaches.</p> <p>7.2 Thank you for this constructive suggestion and the specific examples. Developers have included them.</p>

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<p>Q8 Unit Title:</p> <p>Communicating Meaning in Visual Arts</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>3 agree</p> <p>1 strongly disagree</p> <p>8.1 critically analyse art works to understand the various modes of visual literacy that artists employ to communicate meaning, for example, Abstract Expressionism (Jackson Pollock, Mark Rothko,) Modernism (Piet Mondrian, Georgia O'Keefe, Grace Crowley), Bauhaus (Wassily Kandinsky), Op Art (Bridget Riley), Contemporary (Yayoi Kusama, Anish Kapoor, Richard Long), Contemporary Australian (Emily Kame Kngwarreye) This cannot be in the content. they need to be SUGGESTED RESOURCES</p> <p>8.2 Unit description is clear</p>	<p>8.1 These are intended as prompts to teachers to consider possibilities in designing their own Programs of Learning. They are suggested resources.</p> <p>8.2 Noted.</p>
<p>Q9 Unit Title:</p> <p>Communicating Meaning in Visual Arts</p> <p>The specific unit goals are clearly outlined and appropriate.</p>	<p>3 agree</p> <p>1 disagree</p> <p>9.1 minor variation in goals between this and other units - content descriptors further segregates units.</p>	<p>9.1 Content descriptions are intended to elaborate on the distinctiveness of units.</p>
<p>Q10 Unit Title:</p> <p>Communicating Meaning in Visual Arts</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>3 agree</p> <p>1 disagree</p> <p>9.2 Yeessookyung (translated Vase), Tony Marsh (perforated Totem) could be used as a ceramic specific exemplar?</p>	<p>9.2 Thank you for these suggestions.</p>

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<p>Q11 Unit Title: Communicating Meaning in Visual Arts</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>3 agree 1 disagree</p>	
<p>Q12 Unit Title: Visual Arts in Context</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>3 agree 1 disagree</p>	
<p>Q13 Unit Title: Visual Arts in Context</p> <p>The specific unit goals are clearly outlined and appropriate.</p>	<p>3 agree 1 disagree</p>	
<p>Q14 Unit Title: Visual Arts in Context</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>3 agree 1 disagree</p>	

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<p>Q15 Unit Title: Visual Arts in Context The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>3 agree 1 disagree</p>	
<p>Q16 Unit Title: Narratives in Visual Arts The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>3 agree</p>	
<p>Q17 Unit Title: Narratives in Visual Arts The specific unit goals are clearly outlined and appropriate.</p>	<p>3 agree</p>	
<p>Q18 Unit Title: Narratives in Visual Arts The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>3 agree</p>	

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<p>Q19 Unit Title:</p> <p>Narratives in Visual Arts</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>3 agree</p> <p>19.1 Still looking for ceramic specific examples that relate to this unit. Most examples are 2D (painting/drawing). It is harder to find ceramic examples that fit all the units... Though as Ceramics is a strong and often distinct program of learning within the Visual Arts course I am trying to keep/add its relevance to these new units. Black-figure 7 Red-figure ancient Greek, and/or Mayan ceramics</p>	<p>19.1 Thank you for providing examples and suggestions. The developers will work with them.</p>
<p>Q20 Unit Title:</p> <p>Independent Study</p> <p>The unit description clearly explains the purpose of a negotiated study.</p>	<p>4 agree</p>	
<p>Q21 Unit Title:</p> <p>Independent Study</p> <p>The specific unit goals are clearly outlined sufficiently flexible for developing a negotiated study.</p>	<p>4 agree</p>	
<p>Q22 Unit Title:</p> <p>Independent Study</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals for developing a negotiated study.</p>	<p>4 agree</p>	

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<p>Q23 Unit Title: Independent Study The content descriptions allow flexibility and sufficient guidance about what is to be taught.</p>	<p>4 agree</p>	
<p>Q24 Unit Title: Independent Study The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>4 agree</p> <p>24.1 General comment: would be helpful to have the interpretive framework as a support document and examples of what a course might look like, including a rubric. PL is required.</p> <p>24.2 More exemplars to cover a wider range of art mediums/practices than was generally covered by provided exemplars in the content descriptions would be helpful</p>	<p>24.1 PL will be provided. Possible interpretive frameworks have been suggested in content descriptions</p> <p>24.2 Thank you. Developers have added some.</p>

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Topic	Comment	Developers Response
	<p>3 watched introduction, 1 didn't watch introduction</p> <p>2 ED, 2 AIS,</p>	
<p>Q1 Which school are you from?</p>		
<p>Q2 COURSE RATIONALE</p> <p>The rationale provides clarity about the scope of the course, its distinctive nature, and outcomes for students.</p>	<p>1 strongly agree</p> <p>1 agree</p> <p>2.1 The very nature of it being so broad means there is little clarity and is open to interpretation. There needs to be discreet time for teachers to prepare. Minimum responding % must be given otherwise we cannot ensure equitable rigour across colleges. Non release time for training that is subject specific. The fact that the writers were given such a poor document that they had to spend hours on each sentence is a disgusting waste of taxpayer money. Must be a balance between prac and theory mandated. This comment applies to both units.</p> <p>2.2 As there is no space for general comments, I have placed two recommendations here: 1. Include Exhibition in the Task Types 2. Highly recommend placing a support document for the Interpretative Frameworks as an Appendix in both course documents to support new teachers and aid better understanding of breadth and depth.</p> <p>2.3 Rational provides an overreaching understanding of this course's aims in visual arts education. Final paragraph's points about transferable skills highlights an important aspect of arts education - great to see it clearly stated here. Whilst the title (&link) on the BSSS site</p>	<p>2.1 Schools are empowered by the Arts Framework to make decisions for their context and cohort.</p> <p>The course should be read in conjunction with the achievement standards which require both making and responding to be awarded a grade.</p> <p>Professional development is being planned.</p> <p>Curriculum is a detailed and time intensive process.</p> <p>By adhering to the Achievement Standards, Unit Specific Goals and Content Descriptions, there will be a balance between practical and theory.</p> <p>2.2 Suggested tasks in the task type table are options only. Teachers are free to offer other tasks to students.</p> <p>Interpretive frameworks have been integrated into the content descriptions and are inherent to the notion of 'critical analysis'.</p> <p>2.3 We will review the consistency of nomenclature to ensure the 's' is included. Thank you. Expert teachers and their school leaders will determine the scope of their</p>

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	<p>referred to the courses as 'Visual Art' it is good to see the s was on the end of Arts in the documents. The visual arts includes a broad range of conventions across its distinct and different disciplines. In the interest of allowing great flexibility for schools/teachers to use any art discipline to deliver these units - specific skills sets are not listed. Perhaps a section that explicitly mentions schools/teachers may choose the discipline to deliver the unit and decide what specific skills are then required (written into their program of learning?).</p>	<p>programs of learning and the technical skills and mediums required to work in that area.</p>
<p>Q3 COURSE GOALS The course goals are clear about the intended learning but allow flexibility.</p>	<p>2 agree 1 disagree 3.1 Goals cover a broad range of art education practice expectations and are clear. As units from both the Visual Art and Specialised Visual Art courses are interchangeable do we need to have them separated?</p>	<p>3.1 The design specifications require courses of four units. This two-course structure allows opportunities for students within those specifications.</p>
<p>Q4 Unit Title: Innovation in Visual Arts The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>2 agree 1 strongly disagree</p>	

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<p>Q5 Unit Title: Innovation in Visual Arts The specific unit goals are clearly outlined and appropriate to the unit.</p>	<p>2 agree</p>	
<p>Q6 Unit Title: Innovation in Visual Arts The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>2 agree 6.1 Repeat comment through all units (including the Visual Arts course review) - listed artist and movements are great as a guide to start with and expanded upon - though as ceramics is a substantial component of our arts programs (even to the point that it has its own parallel units in the current course), I would suggest including a ceramic artist exemplar in each unit. If this can't be done, would that imply the unit is not suitable to be delivered through ceramics? Possibly use Tim Kowalczyk & Livia Marin...for this unit.</p>	<p>6.1 Thank you for the advice and specific examples. Developers will work with those suggestions.</p>
<p>Q7 Unit Title: Innovation in Visual Arts The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>2 agree 7.1 Could also use Ah Xian as an exemplar (though his work might be better suited to the Narratives in Visual Arts unit</p>	<p>7.1 Thank you for the suggestions.</p>

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<p>Q8 Unit Title:</p> <p>Curation and Exhibitions</p> <p>The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>2 agree</p>	
<p>Q9 Unit Title:</p> <p>Curation and Exhibitions</p> <p>The specific unit goals are clearly outlined and appropriate.</p>	<p>2 agree</p>	
<p>Q10 Unit Title:</p> <p>Curation and Exhibitions</p> <p>The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>1 agree</p> <p>10.1 Could use the following ceramic galleries as exemplars: Puls Contemporary Ceramics (Belgium), Centre of Ceramic Art (UK), Alfred Ceramic Art Museum (USA)</p>	<p>10.1 Thank you for the suggestions.</p>
<p>Q11 Unit Title:</p> <p>Curation and Exhibitions</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>2 agree</p>	

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<p>Q12 Unit Title: Entrepreneurship in Visual Arts The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>2 agree</p>	
<p>Q13 Unit Title: Entrepreneurship in Visual Arts The specific unit goals are clearly outlined and appropriate.</p>	<p>2 agree</p>	
<p>Q14 Unit Title: Entrepreneurship in Visual Arts The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>2 agree 14.1 It was hard to find a standout ceramicist exemplar, though when reviewing many commercially successful Australian ceramic artists, they tended towards making function items (vases and eating ware) many with a Japanese influence. Recurring themes were post-structural influenced looking at the relationship between form and function. Objects that were purely aesthetic reflecting discourse in craft V art (form v function) don't seem to lend themselves to this unit.</p>	<p>14.1 Thank you for the suggestions and constructive assistance and advice.</p>

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<p>Q15 Unit Title: Entrepreneurship in Visual Arts The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>2 agree</p>	
<p>Q16 Unit Title: Interdisciplinary Inquiry in Visual Arts The unit description clearly describes the focus and scope for this unit and informs in the planning of the program of learning.</p>	<p>2 agree</p>	
<p>Q17 Unit Title: Interdisciplinary Inquiry in Visual Arts The specific unit goals are clearly outlined and appropriate.</p>	<p>2 agree</p>	

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<p>Q18 Unit Title: Interdisciplinary Inquiry in Visual Arts The content descriptions clearly elaborate on the unit description and the specific unit goals.</p>	<p>2 agree 18.1 Possible ceramicists: Kate Dunn (3D models of Climate Change),</p>	<p>18.1 Thank you for the advice.</p>
<p>Q19 Unit Title: Interdisciplinary Inquiry in Visual Arts The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>2 agree</p>	
<p>Q20 Unit Title: Independent Study The unit description clearly explains the purpose of a negotiated study.</p>	<p>1 agree 1 disagree 20.1 As the Visual Arts course has the 2x groupings Visual Arts & Specialised Visual Arts, and each has an independent Study unit - can it be clarified does this mean a student could potentially do this unit twice as part of the Visual Arts course and then as part of the Specialised Visual Arts course? I don't think they can be done twice, but presented separately as this unit is in each 'course' it does seem like they are different.</p>	<p>20.1 Students completing both majors may only complete one Independent Study.</p>

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<p>Q21 Unit Title: Independent Study The specific unit goals are clearly outlined sufficiently flexible for developing a negotiated study.</p>	<p>1 strongly agree 1 agree 21.1 Goals are clear, though allow for great adaptation to suit student and school needs.</p>	<p>21.1 Noted.</p>
<p>Q22 Unit Title: Independent Study The content descriptions clearly elaborate on the unit description and the specific unit goals for developing a negotiated study.</p>	<p>1 strongly agree 1 agree 22.1 Goals are clear, though allow for great adaptation to suit student and school needs.</p>	<p>22.1 Noted.</p>
<p>Q23 Unit Title: Independent Study The content descriptions allow flexibility and sufficient guidance about what is to be taught.</p>	<p>2 agree 1 strongly agree 23.1 Why are there two independent studies? one in the specialised course and one in the basic course??? - they are identical proposals. Why is it necessary to have principal's approval - this seems over the top- principals are busy people - I don't understand the rationale for this element of the task? 23.2 Whilst exemplar artists can't be provided, I feel the content description is very clear on the process of research and analysis to inform the students' artmaking responses.</p>	<p>23.1 Students may only complete one of the two courses, so the Independent Study is available in each course. Principals are the leaders of teaching and learning in their school. This ensures there is a transparent process for approval so that students are not disadvantaged by undertaking an independent study and classroom teachers are not placed under unnecessary pressure and risk.</p>

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<p>Q24 Unit Title:</p> <p>Independent Study</p> <p>The content descriptions allow flexibility for a teacher to plan a program of learning that addresses the learning needs and interests of their students.</p>	<p>1 strongly agree</p> <p>1 agree</p> <p>24.1 Why are there two independent studies? - they are identical proposals. Why is it necessary to have principal's approval - this seems over the top- principals are busy people - I don't understand the rationale for this element of the task?</p> <p>24.2 Whilst all units in both visual arts 'courses' require students to apply the visual arts creative process, this unit it is at the very core of what is expected. The clearest place within the documents explaining what the 'creative process' is, comes from the content descriptors under the Creative Process heading. I hope the faith being placed in our art teaching colleagues to thoroughly read the course documents and join the pieces together is well placed. Or do we need to have a clearer mapping out of the creative process written into the courses in their introductions?</p>	<p>24.1 Students may only complete one of the two courses, so the Independent Study is available in each course.</p> <p>Principals are the leaders of teaching and learning in their school. This ensures there is a transparent process for approval so that students are not disadvantaged by undertaking an independent study and classroom teachers are not placed under unnecessary pressure and risk.</p> <p>24.2 Developers have clarified the terminology</p>
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