**DRAFT PERFORMANCE BANDS**

**VISUAL ARTS**

*The typical performance in this band demonstrates:*

| Band 6 | • a highly developed understanding of practice and a sustained reflective engagement informed by a knowledge of possibilities, conventions, processes and ways to proceed both practically and conceptually  
| • an authoritative understanding of the artworld acknowledging the complex and subtle relations among the artist, artwork, world and audience  
| • a sophisticated understanding of how different interpretive frameworks can be employed to represent a point of view  
| • a sophisticated understanding of how ideas and interests may be represented involving a synthesis of the interpretation of content/subject matter and the form of the work  
| • a highly developed understanding of how meaning is sustained at a number of levels through engagement with practice, artworld agencies and interpretive frameworks  
| • resolution, coherence, completeness which is outstanding, innovative and cutting edge |

| Band 5 | • a well developed understanding of practice and a sustained engagement involving a knowledge of possibilities, conventions, processes and ways to proceed both practically and conceptually  
| • an accomplished understanding of the artworld involving relations among the artist, artwork, world, and audience  
| • an accomplished understanding of how different interpretive frameworks can be employed to represent a point of view  
| • a well developed understanding of how ideas and interests may be represented involving a synthesis of the interpretation of content/subject matter and the form of work  
| • an accomplished understanding of how meaning is sustained at a number of levels that involve practice, artwork agencies and interpretive frameworks  
| • resolution, coherence, completeness which is accomplished |

| Band 4 | • a good understanding of conventions, processes and possibilities of practice  
| • a sound understanding of the artworld and relations among the artist, artwork, world and audience  
| • a good understanding that interpretive frameworks inform a point of view  
| • a sound understanding of representation by attempting some synthesis and interpretation of the content/subject matter and the form of the work  
| • a good understanding that meaning can be sustained at a number of levels by makers, audiences and artworks  
| • consideration of the need to adapt, refine and select ideas and approaches employed to achieve resolution  
| • resolution, cohesion, completeness which is sound |

| Band 3 | • some understanding of conventions, processes and possibilities available to them yet demonstrates a limited engagement  
| • a basic knowledge of the artworld understood and described as artist, artwork, world and audience  
| • a foundational understanding of how different points of view may be possible but has difficulty presenting their own point of view  
| • a basic understanding of representational issues by attempting to select and organise the subject matter/content and form of the work  
| • some basic awareness that different meanings are possible in the visual arts  
| • a foundational understanding of ideas and approaches to achieve resolution |

| Band 2 | • some understanding of conventions, processes and possibilities of practice  
| • a simple understanding of the artworld involving some knowledge of a few artists and artworks  
| • some understanding that points of view are possible and may differ from their own  
| • a limited understanding of how ideas and subject matter and materials can be represented  
| • a belief that meaning is self-evident or apparent in their own and others’ work  
| • a limited selection of ideas and approaches to achieve resolution |

| Band 1 |