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NEW SOUTH WALES

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Visual Arts

Stage 6

Syllabus

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1 The Higher School Certificate Program of Study

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education;

- foster the intellectual, social and moral development of students, in particular developing their:
  - knowledge, skills, understanding and attitudes in the fields of study they choose
  - capacity to manage their own learning
  - desire to continue learning in formal or informal settings after school
  - capacity to work together with others
  - respect for the cultural diversity of Australian society;

- provide a flexible structure within which students can prepare for:
  - further education and training
  - employment
  - full and active participation as citizens;

- provide formal assessment and certification of students' achievements;

- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

2 Rationale for Visual Arts in Stage 6 Curriculum

Visual Arts as a subject provides for various interpretations of the visual arts that are both contemporary and relevant. Acknowledging that visual arts encompasses the areas of art, craft and design, the subject is theoretically and practically sustained by practice, the frames, and a conceptual framework about art. These underpinnings form the basis for content and accommodate different student interests and abilities.

Fostering interest and enjoyment in the doing, production and consumption of art, the subject seeks to build informed citizens and discerning audiences for art and to raise the standard of cultural awareness in Australia. Visual Arts acknowledges the need to respect cultural diversity within Australia and in other regions and cultures.

Visual Arts builds understanding of the role of art, in all forms of media, in contemporary and historical cultures and visual worlds. In contemporary societies many types of knowledge are increasingly managed through imagery and spectacle and much of students' knowledge is acquired in this way. The subject of Visual Arts serves to facilitate the interpretation of such information.

Visual Arts places a high regard on how students develop an informed point of view and encourages tolerance, diversity and empathy between students, teachers and others in the expression of different points of view. Visual Arts recognises the contribution that different kinds of knowing make to understanding. It provides for the acquisition of both practical knowledge and propositional knowledge, and it acknowledges the different sets of beliefs and values that condition understanding and practice.

Visual Arts is of great relevance to students' lives and enables them to gain increasing intellectual autonomy, evident in interpretations of their own work and the work of others. The subject rewards individual thinking in the representations of students' ideas both aesthetically and persuasively. It offers students opportunities to engage in creative and inductive forms of inquiry and to be assessed on their production — through the making of artworks — as well as on their critical and historical understanding of art, demonstrated in their writing and talking about art.

Visual Arts values how students engage in intelligent and adaptive performance, building their own skills and abilities in the production of artworks. Such action is dependent on reflection, the refinement of critical skills and the development of judgement. With the making of an artwork involving various investigations, there is no fixed guarantee of success although inductive reasoning and the development of competencies and the mastery of routines through practice contribute to improved procedural judgement.

Visual Arts provides a school context to foster students' physical and spiritual development. In a holistic sense, experiences in creative activity offer engagement

with material things and provide for physical actions (eg painting, drawing, constructing, building). The bringing together of ideas and materials invested with meaning may lead to spiritual significance in the art produced, and for the student. The study of artworks in historical and contemporary cultures reflects an ongoing interest in representations of the spiritual.

Visual Arts builds a desire in students to continue learning after school in further education and training, employment, in informal and formal settings and as informed citizens. Many courses are available in art, craft and design and related fields in the university sector and the TAFE sector and an increasing number are being developed by private providers. These courses are well suited to students who have studied Visual Arts in Stage 6.

The knowledge, understanding, skills and values gained from the subject assist students in building conceptual and practical skills which can be applied in art, craft, design and related careers, and other real world contexts. Students' critical skills — analysis, reflection, judgement and appreciation of the visual arts and the world — can be applied in a range of contexts.

3 Continuum of Learning for Visual Arts Stage 6 Students

The *Visual Arts Stage 6 Syllabus* completes the K–12 continuum of Visual Arts which includes the *Creative Arts K–6 Syllabus* (1998), *Visual Arts Years 7–10 Syllabus* (updated and reprinted 1997).

<table>
<tr><th>Stages 1–3</th><th colspan="2">Stages 4–5</th><th>Stage 6</th><th>Post-school</th></tr>
<tr><td>Creative Arts K–6 Syllabus</td><td colspan="2">Visual Arts 7–10 Syllabus</td><td>Visual Arts 11–12 Syllabus</td><td rowspan="2">University
TAFE
Workplace
Community</td></tr>
<tr><td>Visual Arts</td><td>Mandatory 100-hour course generally done in Stage 4</td><td>Additional course generally done in Stage 5. Offered as 300-, 200-, or 100-hour course</td><td>Preliminary and HSC courses</td></tr>
</table>

The Creative Arts K–6 Syllabus includes Visual Arts for Stages 1–3. In Visual Arts students make and appreciate art. In making art, students develop knowledge, understanding and skills about the purposes, forms, subject matter and materials that can be used to create artworks. In appreciating art, students investigate how artists, craftspeople and designers represent ideas about the world in their artworks and how audiences, including themselves, might respond. Students are provided with opportunities to learn about artwork and experience how artworks have meaning and can be valued personally, culturally and structurally.

The Visual Arts Years 7–10 Syllabus contains both the Mandatory and Additional Studies courses. The Mandatory course provides significant core experiences in the visual arts for all students in Years 7–10. This course provides opportunities for students to establish and develop deeper understanding of the content — subject matter, forms and frames — of the Visual Arts through experience in each of the practices of artmaking, critical study and historical study.

The Additional Studies course builds on the Mandatory course and provides further extension and depth of study in the visual arts. It is designed for students in Years 7-10 who are seeking to extend their experience of the visual arts. The knowledge, understanding, skills, and values developed in this course provide a sound foundation for students electing to study Visual Arts in Years 11–12.

Visual Arts Stage 6 is offered as a course for students with a wide range of needs, abilities and interests. The course caters for the full range of students through learning opportunities based on a flexible content structure consisting of practice (artmaking, art criticism and art history), the conceptual framework (artist, artwork, world, audience) and the frames (subjective, cultural, structural and postmodern). These aspects of content can be engaged more broadly and deeply as students develop increasing autonomy in their practical and theoretical understanding, knowledge and skills.

The Stage 6 syllabus builds on the knowledge and understanding, skills, values and attitudes gained in the Mandatory and Additional Studies courses. This course provides for students who have considerable understanding of the visual arts as a result of studying the Additional Studies course in Stage 5 and for others who have a more limited experience of the subject.

Continuity in content offered in Stage 5 is maintained and built upon in Stage 6 through practice and the frames. The introduction of the conceptual framework as an aspect of content in Stage 6 provides students with a model they can employ for learning more about artists, audiences, artworks and the world, and relationships between these, beyond the requirements of the Mandatory and Additional Studies courses.

In the Preliminary course teachers will assist students with their selection of content (eg a focus on artists and their works, consideration of the audience and artworks, the cultural values or subjective values of art). This approach provides the foundation for more relational and interpretive ways of approaching content in the HSC course, which build towards more sophisticated and subtle understanding (eg a focus on how each of the frames affects understanding of practice, consideration of the role of the postmodern frame on artists and artworks).

As well as the availability of Visual Arts in Stages 4–6, teachers should be aware of other opportunities that are available for students with a particular interest in the visual arts. Teachers may offer the Content Endorsed Courses available in Stage 6 in Photography, Visual Design, and Ceramics. They may also develop school-based courses in Stages 5 and 6 to supplement or complement students' experiences.

4 Aim

Visual Arts at Stage 6 is designed to enable students to:

- gain increasing intellectual autonomy in their abilities to aesthetically and persuasively represent ideas in the visual arts; and

- understand and value how the field of the visual arts is subject to different interpretations.

5 Objectives

Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed point of view.

Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.

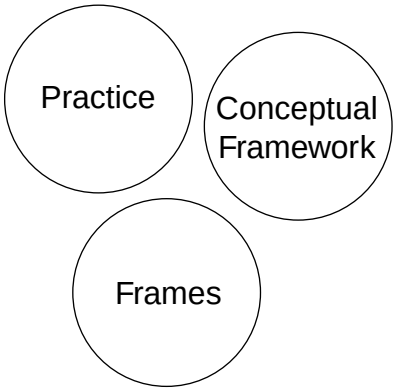
6 Course Structure

Rationale, Aim, Objectives

PRELIMINARY COURSE
120 hours (indicative)

Outcomes

Content



Course Requirements

A focus on the key components and concepts that need to be known in the visual arts through:

- the content of practice, conceptual framework, frames
- making artworks in at least 2 forms
- use of a process diary
- broad investigation of ideas in art criticism and art history

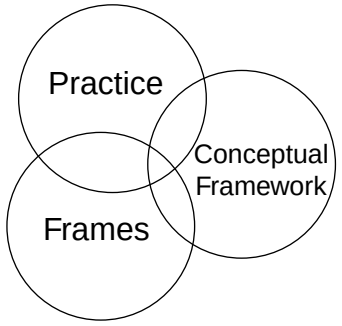
Assessment

School-based assessment:
artmaking (50%)
art criticism and art history (50%)

HSC COURSE
120 hours (indicative)

Outcomes

Content



Course Requirements

A focus on more interpretive investigations and relationships through:

- the content of practice, conceptual framework, frames
- the development of a body of work
- use of a process diary
- investigation of content through at least 5 case studies in art criticism and art history

Assessment

School-based assessment:
development of the body of work (50%);
art criticism and art history (50%)

External examination: submission of a body of work (50%) and written paper (50%)

7 Objectives and Outcomes

7.1 Table of Objectives and Outcomes

Artmaking Objective:
Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed point of view.

Artmaking Outcomes:

Content	Preliminary course	HSC course
practice	A student: P1: explores the conventions of practice in artmaking	A student: H1: initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions
conceptual framework	P2: explores the roles and relationships between the concepts of artist, artwork, world and audience	H2: applies their understanding of the relationships among the artist, artwork, world and audience through the making of a body of work
frames	P3: identifies the frames as the basis of understanding expressive representation through the making of art	H3: demonstrates an understanding of the frames when working independently in the making of art
representation	P4: investigates subject matter and forms as representations in artmaking	H4: selects and develops subject matter and forms in particular ways as representations in artmaking
conceptual strength and meaning	P5: investigates ways of developing coherence and layers of meaning in the making of art	H5: demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways
resolution	P6: explores a range of material techniques in ways that support artistic intentions	H6: demonstrates technical accomplishment, refinement and sensitivity appropriate to the artistic intentions within a body of work

Art Criticism and Art History Objective:
Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.

Art Criticism and Art History Outcomes:

Content	Preliminary course	HSC course
	A student:	A student:
practice	P7: explores the conventions of practice in art criticism and art history	H7: applies their understanding of practice in art criticism and art history
conceptual framework	P8: explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of art	H8: applies their understanding of the relationships among the artist, artwork, world and audience
frames	P9: identifies the frames as the basis of exploring different orientations to critical and historical investigations of art	H9: demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art
represent-ation	P10: explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed	H10: constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts

*Values and Attitudes Outcomes**

Students should be encouraged to:

- appreciate the characteristics of practice in the visual arts in artmaking, art criticism, and art history
- appreciate the role and contribution of the artist in different societies and cultures
- appreciate the different meanings of artworks that are valued
- appreciate the material, physical, transient or virtual qualities of expressive forms of artworks
- appreciate the different ways the world can be interpreted in the making of art and in the critical and historical interpretation of art
- value the role of an audience as a body of critical consumers and appreciate opportunities to view artworks as audience members
- value how significant interpretations and meanings in the visual arts are sustained
- appreciate the significance of expressive representation in the visual arts
- value how their intellectual autonomy is advanced through the making of art and in the critical and historical investigation of art
- appreciate how the field of the visual arts offers insights about themselves, art and the world.

* While values and attitudes outcomes are included in this syllabus, they are not to be assessed in the HSC assessment program.

7.2 Key Competencies

Visual Arts Stage 6 provides opportunities for students to develop skills in each of the key competencies. These competencies are considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life.

Collecting, Analysing and Organising Information
In the practices of artmaking, art criticism and art history students learn to collect selected information that is adapted and shaped in their investigations of ideas and images. In developing informed points of view in written and practical forms, students consider how information may be analysed and used to represent new interpretations of ideas and interests.

Communicating Ideas and Information
In Visual Arts Stage 6 students develop skills in representing ideas and interests in artworks, written and oral forms. Students learn to consider the different ways their ideas and interests may be understood by audiences and how they communicate meaning.

Planning and Organising Activities
Visual Arts Stage 6 encourages students to actively investigate and develop networks of procedures and actions. In artmaking, students learn to plan courses of action and make judgements about ways to organise ideas, images and materials to represent a point of view in the works they make. Through researching interests in art criticism and art history, students learn to plan investigations and arguments that involve the organisation of written information and examples of artworks, artists and audiences to use in their explanations and evaluations.

Working With Others and in Teams
In Visual Arts students learn to work collaboratively in artmaking and art criticism and art history. Through group discussions of ideas, research investigations, class debates and the making of collaborative works, students learn to work cooperatively and to consider the responses of others to their points of view.

Using Mathematical Ideas and Techniques
Through artmaking students develop skills in judging proportions, sizes, time and spatial relationships in 2, 3 and 4 dimensions. Particular artworks employ complex mathematical knowledge and skills requiring precise measurement and geometry.

Solving Problems
Solving problems is regarded as being central to this syllabus. Practical forms of knowledge are recognised as foundational to learning in the subject. Students in Visual Arts Stage 6 examine and assess the nature and requirements of the various tasks they undertake in the art classroom. They make judgements about the appropriateness of actions and procedures to solve problems in artmaking, art criticism and art history.

Using Technology

In Visual Arts Stage 6 students develop skills in the use of both contemporary and traditional technology in the practice of artmaking, art criticism and art history. The range of technologies used may include film/video, computer hardware and software, printmaking equipment and a variety of materials used in the expressive forms.

8 Content: Visual Arts Preliminary and HSC Courses

Practice, conceptual framework and frames provide the content for Visual Arts Stage 6 that students can learn about, both practically and theoretically, in the Preliminary and HSC courses. Teachers should note that while the content is set out in the syllabus as practice, conceptual framework (agencies of the artworld) and frames, the order is not prescribed.

8.1 Purpose and Focus of the Preliminary Course

This course provides students with a broadly based experience and enables them to develop understanding in and about the visual arts.

Students learn about:

- the nature of practice in artmaking, art criticism, and art history through different investigations
- agencies in the artworld — artist, artwork, world, audience
- the frames and how students might develop their own informed points of view
- how they might develop meaning and interest in their work
- building understanding over time through various investigations and through working in different forms.

In general, each of these aspects of content – practice, agencies of the artworld and frames – may be considered in its own right and in an increasingly relational way. Teachers should seek to set out the different ways the subject can be understood through practice, the conceptual framework and frames and focus on how each aspect of content can be classified and engaged with in various ways. Teachers can play an active role in mediating learning opportunities for students by framing questions to focus inquiries and develop a broad base of understanding. These inquiries will draw attention to the concepts and practical applications of these concepts and skills in a discrete way that contributes to more interrelated understanding as students progress through the course.

8.2 Purpose and Focus of the HSC Course

This course builds on the knowledge and understanding, skills, values and attitudes of the Preliminary course and provides opportunities for students to build on their understanding of the visual arts through deeper and sustained investigations of practice, the conceptual framework (agencies in the artworld) and frames, in increasingly independent ways.

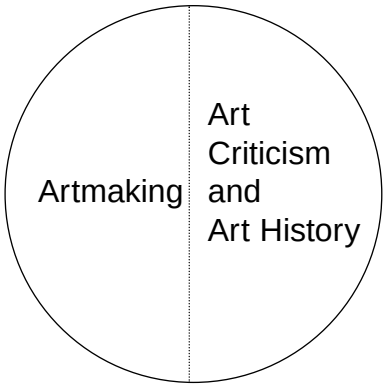
Students learn about:

- how they may 'own' practice in artmaking, art criticism, and art history
- how they may further relate concepts of the artworld involving the agencies of artist, artwork, world, audience
- how they may develop their own informed points of view in increasingly independent ways using the frames
- how they may further develop meaning and interest in their work.

Content in the HSC course should be assembled in more interpretive ways with a view to it being understood by students as a network of relations. While some students will become increasingly independent and informed and move towards conceptual and technical autonomy, it is acknowledged that other students will continue to need directed activities that are highly structured.

Further detail about content is presented on the following pages.

8.3 Practice in Artmaking, Art Criticism and Art History



Students learn about the importance of practice in the visual arts in artmaking, art criticism and art history. They learn that practice refers to the social structures, positions, actions and sequences that affect choices, perceptions, directions, ways of working and views of those involved in the visual arts. Students learn that the nature of practice involves the inculcation of beliefs, actions and ideas over time. Having an understanding of practice introduces students, within the school context, to the beliefs, interests and values circulating in the visual arts and how they may proceed in their own work. An understanding of practice will affect such things as students' intentions, interests, interpretations, decisions, actions and judgement within the parameters of the Preliminary and HSC courses. Students also learn about how artists, art critics and art historians contribute to the field of the visual arts.

Artmaking

Students learn about practice in artmaking and learn how to make art in its various forms within the context of the artroom. Practice in artmaking requires an understanding of how a network of procedures can be used to make art and how the exercise of judgement as reflective action is central to the making of informed decisions. This judgement entails a knowledge of how right procedures are enacted and the different value positions that affect the visual arts, including how artworks are valued as creative products (including their own).

Students learn about the importance of representation in the visual arts in their making of artworks and in viewing the work of others. They consider the nature of representations and how their own mental representations of ideas can be adapted and take on particular qualities in visual and aesthetic form in the artworks they make.

Students learn how the conceptual strength, meaning and resolution within an artwork, or body of work, is concerned with representing intentions and holding a position in their interpretations. They learn how audiences interact with and respond to the strength of concepts and layers of meaning of their works. Students learn how

these interpretations of the meaning of their artworks can be different from their own intentions as artists.

Students learn how they can interpret the world by adopting the frames to focus their inquiries in different artmaking opportunities. Students learn how the frames provide alternative ways to build and shape their investigations of concepts and meanings. Students learn how meaning can be given to the representation of intense experience, cultural issues, signs and symbols and to those representations that challenge power relations in art. Students also learn to take on interpretations that are ironic in the selection of subject matter and the expressive use of media and forms.

Students learn about the material, physical and virtual properties of the expressive forms and their significance and meanings within the traditions of the visual arts. Students learn how to work in a range of forms and learn how particular procedures are utilised in the forms. They learn about the potential of materials, processes, techniques, styles and qualities. The expressive forms available to students include:

- ***two dimensional forms*** — drawing, painting, printmaking, graphic design, photography and digital media;
- ***three dimensional forms*** — sculpture, ceramics, textiles and fibre, designed objects and environments (eg wearables, jewellery, architectural design and product design);
- ***four dimensional works/time-based works*** — film and video, digital animation, documented forms, performance works and interactives.

Students should think of their work in artmaking in conjunction with their understanding of other aspects of content — the conceptual framework and the frames. They are expected to work in at least two of the expressive forms in their Preliminary year. In the HSC year, students will make a body of work in one or more of the expressive forms over the course. Students are required to keep a Visual Arts Process Diary through the Preliminary and HSC courses. The diary provides a useful pedagogical tool in artmaking and supports the ongoing exchange between teachers and students in the development of artworks.

See further details in the course requirements beginning on page 28.

Art Criticism and Art History

Students learn about practice in art criticism and art history which complements and extends their understanding of the visual arts gained in artmaking. They learn how to evaluate and explain the significance of particular artists, artworks, audience responses and representations of the world in these studies. Practice within art criticism and art history requires an understanding of how networks of procedures can be used to speculate about the meanings of artworks, and locate them in critical narratives and significant histories.

Students learn about artworks and significant ideas in the visual arts as they have been critically and historically interpreted and explained, at a certain time and over time. This may take into account art critical and art historical views about such things as artistic practice and artists. Artworks studied will include art, craft, and design as two- and three-dimensional works (including architecture), and four-dimensional and time-based works. Students investigate points of view made in critical and historical writing about artists, artworks or styles, audience responses and changing interpretations of the world and consider how well-reasoned accounts are developed.

In art criticism and art history students learn how judgement contributes to the development of well-reasoned accounts. Judgement plays a prominent role in art criticism in terms of arguing a case about the qualities of an artwork or an issue or event of some significance and also plays a central role in how a case may be assembled in art history. Judgement involves a knowledge of the different value positions which will affect how information is interpreted and explained.

Students learn how the frames provide alternative ways to generate and shape their critical and historical investigations of concepts and meanings in the visual arts. In the Preliminary course and HSC course, case studies and other investigations provide opportunities for the frames to be utilised to develop alternative positions about meaning and value that employ subjective, cultural, structural and postmodern views. A knowledge of the frames will assist students to build descriptions, narrative accounts, interpretations, comparisons and judgements. Students learn how to select relevant instances of artists, their artworks, interpretations of the world, and audience responses in assembling their accounts.

Students learn about the importance of representation in the artworks they investigate at a certain time, over time and in different places. Representations in artworks vary greatly by way of how artists interpret ideas, issues, events and art, and how the circumstances, beliefs and technologies of particular times affect what is produced.

Students learn how art criticism and art history provide for the exchange of opinions and viewpoints that are informed by a knowledge of practice. Students learn about art criticism and art history by reading and reviewing critical and historical interpretations of particular artworks, artists, responses and ideas; by visiting and evaluating exhibitions and relevant Internet sites and following debates about relevant issues in the mass media. Students can contribute to discussions, exchanges and research, and prepare and present oral and written accounts.

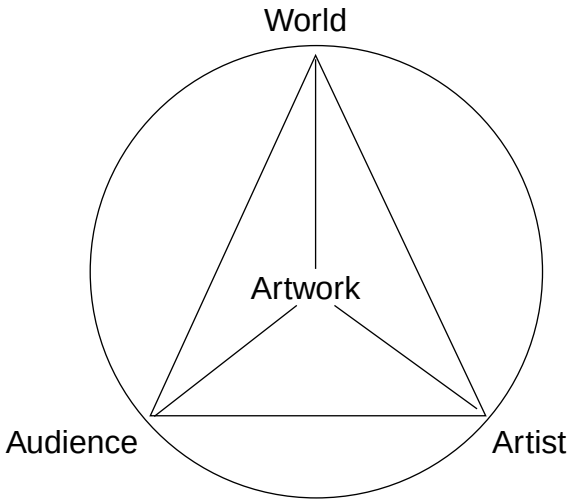
In the Preliminary course, art criticism and art history can focus on particular aspects of content such as the agencies in the conceptual framework, the notion of practice, and how the frames offer different interpretations of the visual arts.

In the HSC course, case studies provide for the investigation of critical and historical cases that focus on relations between practice, the conceptual framework and the frames.

During the Preliminary and HSC courses it is recommended that students learn about artworks (including contemporary works) in Australia and other regions made at different times. Particular examples should be selected on the basis of how students can use the examples to explain their understanding of the visual arts.

See the course requirements beginning on page 35.

8.4 The Conceptual Framework — Agencies in the Artworld



Students learn about the conceptual framework that provides a model for understanding the agencies in the artworld — the artist, artwork, world and audience. Students also learn about how this framework provides for the understanding of the intentional and functional relations between artists and their artworks, audiences and artists, audiences and artworks etc.

Through the conceptual framework, students learn about:

- ***the role of the artist*** — the who, what, how, and why. The concept of the artist encompasses practitioners such as artists, craftspeople, designers and architects. The artist can be thought of as an individual or as a group, school, movement, etc.

- ***the role and value of the audience*** as a body of critical consumers. The concept of the audience includes art critics and art historians as well as teachers, students, entrepreneurs, patrons and other members of the public. Audiences for works change over time and bring different meanings to artworks, artists and interpretations of the world.

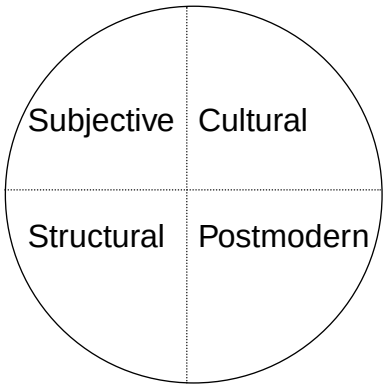
- ***artworks as real objects***, as material, physical and virtual objects. The concept of artworks includes art, craft and design as two- and three-dimensional works (including architecture), and four-dimensional and time-based works. Artworks also exist as representations of ideas that reflect such things as personal responses, cultural views, symbolic interpretations and critical reinterpretations of other ideas.

- ***how interests in the world are represented*** in art (eg art as a representation of experience, class, ideology, age, events of significance).

In the Preliminary and HSC courses students learn about how these agencies and the relations between them can be critically and historically evaluated and explained in the examples they work with. The selection of artists, works, aspects of the world and audiences is left to the discretion of teachers in the learning opportunities offered to students.

The conceptual framework also provides a useful model for students in artmaking. It assists them to develop their own intentions in what they make as artworks and as a body of work, how they may interpret the world and anticipate audience responses.

8.5 The Frames



Students learn about the frames — subjective, cultural, structural and postmodern — that provide different philosophical/theoretical and interpretive frameworks for understanding the layering of meaning, significance, value and belief in and about the visual arts.

Students learn to adopt points of view through using the frames when approaching their own practice in artmaking, art criticism, and art history. Students learn how each frame sets up different relations between artists, artworks, the world and the audience. Students learn that the frames provide alternative ways for interpreting and explaining meanings and why artists (including themselves) and audiences (including themselves, teachers, art critics, art historians and the general public) take on different points of view of what is of value.

Through the frames, students learn how art may represent:

- ***the subjective frame — personal and psychological experience***. Through this frame, art may be thought to be about and represent deeply felt and sensory experience, human consciousness, intuition, imagination, originality, creative expression, and the aesthetic response. Meaning is understood in relation to the intersubjective experiences afforded to the maker and viewer.

  In artmaking, students can explore their own deeply felt experiences, investigating their own and others' feelings and responses to the world around them. This may influence their selection of subject matter such as friends, family, self-image or things of personal significance from their own environment. It may lead to the imaginative investigation of subject matter and the exploration of techniques that capture their personal interests.

  In art criticism and art history students can develop personal responses to artists and artworks that are highly significant to them. They can explore artworks as expressive and unique objects, develop notions of individual styles, and interpret the work and the influence of those artists who are of great personal interest to them.

- ***the cultural frame — cultural and social meaning***. Through this frame art may be thought to be about and represent the collective interests of cultural groups, ideology, class, politics, gender, and the celebration of spiritual and secular beliefs, events and objects. From this view, meaning is understood in relation to the social perspective of the community from which it grows.

  In artmaking, students can explore cultural values and social meanings. This may influence how they represent subject matter of a broad social significance and lead them to explore the cultural meanings of the expressive forms they work in.

  In art criticism and art history, students can consider how notions of cultural identity can inform the production of artworks. Students may study differing cultural attitudes towards the visual arts and the effects of scientific and technological innovation, politics and economics. They may study concepts of social and cultural identity (eg gender, Indigenous, regional, national, modern, contemporary etc) on artistic practices in particular places at a certain time and over time.

- ***the structural frame — communication and the systems of signs***. Through this frame, art may be thought to be about and represent a visual language as a symbolic system: a system of relationships between signs and symbols that are read and understood by artists and audiences who are able to decode texts. From this view, meaning is understood in terms of the relationships of symbols that are used to refer to the world. Through this system ideas are circulated and exchanged.

  In artmaking, students can explore the communicative value of their work in the use of conventions and in the selection of symbols. This may affect their adoption of certain conventions and lead them to consider how codes and symbols are read by themselves and audiences, as well as how particular expressive forms convey certain meanings. It may lead them to pay close attention to the formal organisation and placement of parts within their own works.

  In art criticism and art history, students can consider how artworks can be read and their meaning understood in terms of how specific symbols refer to the world. Students may study how visual information is transmitted in artworks, how the formal and organisational relationships in a work mean certain things and how the visual arts can operate as a visual language at a certain time and over time.

- ***the postmodern frame — ideas which challenge mainstream values of histories and ideas***. Through this frame, art may be thought to be about and represent ‘texts’ that reconfigure and question previous texts and current

narratives. These are woven together through such things as irony, parody, quotation. From this view, meaning is attained through critique that exposes the patterns of authority and the assumptions of mainstream values in the visual arts to reveal inconsistencies, uncertainties and ironies.

In artmaking, students can recontextualise artworks and critique definitions of what art is. Students may modify, reinterpret or appropriate images from a variety of sources in the artworks they make. They may investigate the potential of newer technologies where challenges are made to the unique, singular, precious object as art.

In art criticism and art history, students can question practice in art and the generally accepted classifications of artists, artworks, movements and styles. They can identify inconsistencies in what is written.They can re-evaluate notions of the artistic genius and the masterpiece, and study influences and chronologies to reveal power relations, disjunctions and hidden assumptions.

Students should be provided with opportunities to explore what each of the frames can offer over the Preliminary and HSC courses. The frames provide valuable alternatives to focus inquires in and about artmaking, art criticism and art history and can assist students to think about the relationships between artists, artworks, audiences, and the world in a variety of ways.

9 Course Requirements

9.1 Time allocation for the Preliminary and HSC courses

120 indicative hours — Preliminary course
120 indicative hours — HSC course

It is recommended that:

- 40% of time should be devoted to artmaking with consideration of the frames and conceptual framework
- 40% of time should be devoted to art criticism and art history with consideration of the frames and conceptual framework
- the remaining 20% of time may be allocated to any aspect of content depending on the interests of teachers and students.

9.1.1 Summary of Preliminary and HSC course requirements

Preliminary Course

A focus on the key components and concepts that need to be known in the visual arts through:

- the content of practice, conceptual framework, frames
- making artworks in at least two forms
- use of a process diary
- broad investigation of ideas in art criticism and art history.

HSC Course

A focus on more interpretive investigations and relationships through:

- the content of practice, conceptual framework, frames
- the development of a body of work
- use of a process diary
- investigation of content through at least five case studies in art criticism and art history.

9.2 Artmaking Requirements

9.2.1 Visual Arts Process Diary

Students are required to keep a Visual Arts Process Diary in the Preliminary and HSC courses. The diary must differentiate work undertaken in these courses. It is expected that there should be some connection between what is in the diary and what is produced as an artwork and the body of work although it is recognised that the link should not simply be causal or determine the end result.

Purpose and form of the diary

The diary should be used as a tool in teaching and learning in Visual Arts, particularly in artmaking. Students can use their diaries to formulate ideas and their intentions for what they will do in artmaking. The diary may indicate a student's research within the creative process. Investigations of subject matter, interests, issues, processes, expressive forms and conceptual challenges that are set may be included.

It may suggest some of the technical interests and technical risk-taking a student is involved in through artmaking. Various beliefs and interpretations that they may wish to investigate in their artmaking can be worked through in the diary. Content encountered in their study of practice can be considered for its application to their artmaking in the diary.

The diary enables students to hold ideas that are presented and discussed with others, including teachers and their peers. It provides a significant link between the teacher and the student. It allows for reflection, evaluation and assessment of student achievement. Mistakes and changes can be negotiated, discussed and worked through. Alternative views and multiple ideas can be documented.

The diary should suggest and provide evidence of a student's modes of working. The diary can be conceived of as a site for the development of know-how and a student's judgement. This know-how and judgement works towards informing students' decisions and actions in the production of artworks including the body of work.

The diary may include drawings, paintings, sketches, annotated diagrams, notes and conceptualisations, critical comment, reconceptualisations and reflections, photographs and collections. It can take the form of a sketchbook, folder, large container for three-dimensional works, computer disk, slides, or combination of these.

The diary and artmaking practice

Teachers and students should recognise that a diary is not a necessary condition of artmaking as a practice. However, it plays a highly significant role in the art

classroom as a means of developing students' understanding and judgement. Keeping a diary should not necessarily be viewed by teachers and students as a way towards guaranteed success in the practice of artmaking. It is highly recommended that teachers do not encourage students to use their diaries as ends in themselves, nor for them to have a 'life of their own'.

The diary and school-based assessment and external examination

The diary, as well as artworks produced, must be taken into account in a teacher's assessment of student achievement. It is recommended that teachers' comments and advice should be clearly indicated in a student's diary and the entry dated.

The diary, along with other work produced and not submitted as the body of work, must be available if required in the HSC examination and in the event of appeals, to verify and provide further evidence of a student's work.

Recording of technical details and copyright matters

The diary should clearly indicate technical details used in the development of a body of work, such as processes, products, hardware and software. The diary should also indicate that copyright matters have been attended to, as appropriate, in the development of a body of work in the HSC course. This is a legal requirement and particularly relevant to digitally produced works, film and video, interactives, and graphic design in relation to sound tracks, music, and imagery that has been appropriated or reinterpreted.

9.2.2 The development of a body of work — HSC course

The body of work, the practice of artmaking and other syllabus content

The body of work is developed during the HSC course and provides the opportunity for the full range of students electing Visual Arts to engage in artmaking as a practice. The body of work will be externally examined. A selection of one or more works is made at the conclusion of the course and is submitted as evidence of what students know and can do in the practice of artmaking.

Through the production of a work or several works during the HSC course, students can demonstrate their application of knowledge and understanding and critical judgement acquired through experience. Works produced over time provide the possibility for students to establish their intentions as artists and to develop courses of action for their own practice. Their decisions, actions and intentions are developed and realised through the development of the body of work in increasingly sophisticated ways and contribute to their understanding of the nature of practice.

The development of a work or works that may be included in the final submission should encourage students to reveal their practical and theoretical understanding of artmaking. This understanding of the concepts and practical actions required in

artmaking is informed through the student's engagement with the frames, their understanding of the conceptual framework, and their interpretations of interests applied to their own investigations.

The selection of works for the body of work should be considered by teachers and students as something of a creative achievement with creative significance to be judged by markers within the HSC examination informed by the traditions in visual arts.

9.2.3 The body of work — selecting works for an HSC submission

The selection of work for a body of work is made on the basis of the student's demonstration of an understanding of artmaking practice. Work is selected to represent a coherent point of view and to indicate the student's intentions as an artist. This selection should also provide evidence of the conceptual strength and meaning that exists between and within the works included in the body of work.

For example, students might submit a body of work in expressive forms such as photography, drawing, painting. Works in the body of work would be closely related and develop from one another in a sustained way in terms of their meaning and conceptual relationships. The conceptual relationships between works in the body of work could occur through the interpretation and shaping of connected ideas about subject matter. These conceptual relationships might also be evidenced through sustained and deeper investigations of expressive forms, materials and techniques. These investigations provide students with opportunities to make works in which a coherent point of view is represented and presented within and across the individual works within the body of work.

Other students might demonstrate their understanding in a body of work comprising one or more individual pieces, developing their ideas around a particular interest of theirs. In this instance, the body of work could include one or two prints, one or two photographs, and possibly a few drawings that might be related through their interpretation of subject matter and/or an experimental approach to the use of materials.

Students could also consider ways an individual work may be selected as a body of work on the basis that it reveals a coherent point of view and conceptual strength and meaning. In this case the work would need to convincingly provide evidence of sustained investigations with materials and ideas that, over time, have contributed to the conceptual strength and meaning of the work. Individual works selected as a body of work must substantiate the student's knowledge and understanding of practice.

Teachers and students should interpret the conditions and constraints of HSC submissions for the body of work in imaginative, inventive and resourceful ways. The overall limitations of size, weight and duration as set out in the Course Prescriptions (beginning page 44) need to be followed. Bodies of work may be produced in one or

more of the expressive forms. The following expressive forms may be included in a body of work:

Expressive Form	Suggested submission	Notes
Drawing	A series of drawings or an individual drawing	Individual drawings as flat works must not exceed 2 square metres in area. Individual drawings over 2 square metres must be rolled. The complete submission must not exceed 6 square metres when displayed for marking.
Painting	A series of paintings or an individual painting	Individual paintings on a stretched canvas, masonite canvas board or similar, must not exceed 2 square metres in area. Individual paintings over 2 square metres must be rolled. The complete submission must not exceed 6 square metres when displayed for marking.
Printmaking	A series of prints	Individual prints must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking.
Photography	A series of photographs in black and white and/ or colour ***or*** a series of slides–16 to 24 in number	Individual photographs must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking. Slides should be presented in a KODAK carousel.
Digital Media	An image or series of digital images	Individual prints must not exceed 2 square metres in area. Individual works can include more than single images. The complete submission must not exceed 6 square metres when displayed for marking.
Graphic Design	A series of graphic designs	Individual works must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking.
Sculpture	A sculpture which may include several parts or a series of related sculptures.	The complete submission must not exceed 1 cubic metre in volume, or 34.4 kilograms in weight when packed for marking.

Ceramics	A ceramic work or series of ceramic works.	The complete submission must not exceed 1 cubic metre in volume, or 34.4 kilograms in weight when packed for marking. Unfired items are not advised.
Textiles and Fibre	A work or series of works in textiles and/or fibre.	The complete submission must not exceed 1 cubic metre in volume, or 34.4 kilograms in weight when packed for marking. Individual works must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking.
Designed Objects and Environments	A designed object or environment, or series of objects or environments. This category includes wearables, jewellery, architectural design or product design.	The complete submission must not exceed 1 cubic metre in volume, or 34.4 kilograms in weight when packed for marking. Design briefs, photographs, mock ups etc may be included with submissions. Photographs of wearables being worn should be included with submissions.
Film and Video	A film or video produced for videotape. This may include a single, linear work, or a series of separate, short works presented sequentially.	The actual, total running time of a film or video submission must not exceed a maximum of 6 minutes (including credits). Titles and credits must not identify the student except by examination number and school number. 12 mm VHS and Super-VHS videotape are the only supported video playback formats. All Super-8 film, 16 mm film, S-VHS-C, Video-8, HI-8, digital video (Digital-8 and DV tape) and computer disc must be transferred to high quality VHS or super-VHS video tape. Sound may be presented on videotape or separately on standard audio tape. If on audio tape, it is essential that special instructions be provided giving the proper sound cues so that synchronisation of sound and image is achieved. The videotape (and audio tape, if applicable) should be cued to the beginning of the submission. Students should ensure that due attention is given to copyright matters. All appropriated images and sound should be acknowledged in the credits or as a written addendum to the videotape.

Digital Animation	A digitally-animated production developed for videotape. This may include a single, linear work, or a series of separate, short works presented sequentially.	The actual, total running time of a digital animation submission must not exceed a maximum of 6 minutes (including credits). Titles and credits must not identify the student except by examination number and school number. Work submitted as digital animation must be transferred and presented for playback on high-quality videotape. 12 mm VHS and Super-VHS videotape are the only supported video playback formats. Digital animations must not be presented on hard disk, removable computer media or other digital medium (eg Digital-8, DV tape). Sound may be presented on videotape or separately on standard audio tape. If on audio tape, it is essential that special instructions be provided giving the proper sound cues so that synchronisation of sound and image is achieved. The videotape (and audio tape, if applicable) should be cued to the beginning of the submission. Students should ensure that due attention is given to copyright matters. All appropriated images and sound should be acknowledged in the credits or as a written addendum to the videotape.
Documented Forms	A documented work with no more than 24 small photographs, slides, drawings or paintings ***or*** A film or video ***or*** A digital work produced on film or video.	The complete submission must not exceed 1 cubic metre in volume, or 34.4 kilograms in weight when packed for marking. Students should not submit photographs as documented forms if they undertake Photography as a CEC course in the HSC year.
Interactives	A multi-media work produced for CD-ROM that incorporates extensive user interaction.	Work must be submitted on a single CD-ROM which has been formatted and developed for either a Microsoft Windows PC-compatible or an Apple Macintosh. Work produced on other computer platforms or operating systems must be transferred and programmed for direct playback on Microsoft Windows PC-compatible or Apple Macintosh computers. The interactive work must be able to function directly from the submitted CD-ROM. Submitted work cannot be copied to a hard drive to enable or improve playback performance. Sound incorporated as part of the interactive may be 8-bit or 16-bit, mono or stereo. Sound should be supported by standard soundblaster configurations if the work is submitted as a PC-compatible CD-ROM. The work must be designed for playback and interaction which does not require specialist hardware or software, such as high performance 2D-3D graphics cards,

		DV/MPEG video card upgrades/add-ons, 3D or directional/spatial sound cards, or specialist third-party software drivers. Screen resolution for any image or text should not exceed 800 by 600 pixels. Material can be developed for 8, 16 or 24-bit display. Playback rates for the submitted work should not be designed to exceed a maximum transfer rate of 1.5 Mb (1500K) per second (standard, sustained read-performance of a basic CD-ROM drive). Animated, video inserts or complex moving/scrolling sequences should be compressed and incorporated at appropriate frame sizes, frame display rates and bit-depth so as not to produce undesirable frame-dropping, strobing screen updates, and choppy or unsynchronised audio. Any number of screens, frames, links and branches can be developed but the total time required to view and interact with the work should not exceed 10 minutes. Work produced in the form of an original website must be transferred and submitted as an interactive CD-ROM. Such web-based work must be able to be operated directly from CD-ROM, from within a standard web browser, such as Netscape Navigator or Microsoft Internet Explorer. If an interactive CD-ROM is not designed for playback via a standard web browser, the submitted CD-ROM must contain all necessary playback utilities which would be required for immediate presentation of the work. Complete applications and any other copyright software (such as an actual authoring application) are not permitted to be duplicated onto the CD-ROM. Only the basic playback engine and associated essential playback utilities should be included on CD-ROM. A completed CD-ROM should be directly and thoroughly tested for appropriate playback on a Microsoft Windows PC-compatible or Apple Macintosh computer before submission. It is advised that the CD-ROM be pretested on a computer that has not been used during the production of the work to ensure that it performs as intended, without the installation of the actual authoring application. An interactive CD-ROM work should enable extensive user navigation and manipulation of buttons, images, animations and sounds. A CD-ROM should provide complex branching options for navigating the work via user-directed, non-linear means. Students should ensure that due attention is given to copyright matters. All appropriated images and sound should be acknowledged in a credits section of the interactive production or as a written addendum to the CD-ROM. Online marking of interactives is not available and students should not provide a web site address for their work.

9.2.4 Current exclusions

Works developed for assessment in any of the Board Endorsed Courses in Ceramics; Photography, Video and Digital Imaging; and Visual Design are not to be used either in full or in part for assessment in Visual Arts.

In the HSC year students who study Visual Arts may continue to study any of these courses but should note this updated exclusion in their making of a body of work.

Teachers should also refer to the ACE Manual for current exclusions JSSTAFE Courses. Breaches of exclusions may lead to students being penalised in marks awarded for their Body of Work submission.

Projects developed for assessment in one subject are not to be used either in full or in part for assessment in any other subject.

9.3 Art Criticism and Art History Requirements

9.3.1 Case studies in the HSC course

A series of case studies (a minimum of FIVE) should be undertaken with students in the HSC course. However, students may be introduced to case studies in the Preliminary course following more broadly based understanding being developed about practice, the conceptual framework and frames.

Case studies should be 4–10 hours in duration in the HSC course. Other more general critical and historical learning opportunities should continue to be offered during the course.

Case studies and syllabus content

Case studies provide a means of studying particular cases in the visual arts. Their function within the classroom is to illustrate a point or something of significance. They should be developed with consideration of the content as outlined on pages 17–27.

The selection of content for the case study should relate various aspects of content in the case selected, taking into account practice, the conceptual framework and the frames. Emphasis may be given to a particular aspect of content although all should remain in play.

Teachers should carefully consider the parameters of the case as a specific instance to be studied and they should select content accordingly, focusing on practice, the conceptual framework and the frame(s). Each case study should have particular complexities about which students can develop understanding.

Teachers should consider how the content selected for a particular case study may relate to further case studies. They may consider how cases can be re-examined or compared to develop greater insights, for example by exploring ideas from a different frame, investigating a critical or historical focus etc. They may also consider how several case studies may contribute to the development of broader and more sophisticated and subtle understanding of the visual arts over time. They may also consider how the diversity of case studies presented provides sufficient scope and depth for the course in terms of students' understanding of practice, the conceptual framework, and frames.

Consideration should be given to what is common and what is particular or unique about the case and what is of meaning and value. Consideration should also be given to the context of the case, relevant issues as matters for study, how the study can be organised, building bases for interpretation and the methods students will use to investigate the case. The findings of the investigation of cases could be presented individually, collaboratively, in small groups or as a whole class presentation.

9.4 Safe Working Practices

All artmaking programs should be developed with consideration of safe working practices and environments as appropriate to the skills and technical requirements of particular expressive forms. Teachers should encourage students to be aware of and consider the occupational health and safety procedures required for particular forms and materials.

Adequate space to ensure safe working areas and storage for works in progress should be provided, as should adequate ventilation. Other provisions may need to be made, for example, non slip mats in wet areas. Furniture and equipment may need to be modified for students with special needs.

Schools have a legal obligation in relation to safety. Teachers will need to ensure that they comply with *Occupational Health and Safety Act 1983*, the *Dangerous Goods Regulation 1978* and the *Hazardous Substances Regulation 1996*, as well as system and school requirements in relation to safety when implementing their programs.

10 Post-school Opportunities

The study of Visual Arts Stage 6 provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Visual Arts Stage 6 assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

Recognition of Student Achievement in Vocational Education and Training (VET)

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

Registered Training Organisations, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework (AQF).

The degree of recognition available to students in each subject is based on the similarity of outcomes between HSC courses and industry training packages endorsed within the AQF. Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the National Training Information Service (NTIS) website (www.ntis.gov.au).

Recognition by TAFE NSW

TAFE NSW conducts courses in a wide range of industry areas, as outlined each year in the *TAFE NSW Handbook*. Under current arrangements, the recognition available to students of Visual Arts in relevant courses conducted by TAFE is described in the *HSC/TAFE Credit Transfer Guide*. This guide is produced by the Board of Studies and TAFE NSW and is distributed annually to all schools and colleges. Teachers should refer to this guide and be aware of the recognition available to their students through the study of Visual Arts Stage 6. This information can be found on the TAFE NSW website (www.tafensw.edu.au/mchoice).

Recognition by other Registered Training Organisations

Students may also negotiate recognition into a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Visual Arts Stage 6 so that the degree of recognition available can be determined.

11 Assessment and Reporting

11.1 Requirements and Advice

The information in this section of the syllabus relates to the Board of Studies' requirements for assessing and reporting achievement in the Preliminary and HSC courses for the Higher School Certificate.

Assessment is the process of gathering information and making judgements about student achievement for a variety of purposes.

In the Preliminary and HSC courses those purposes include:

- assisting student learning
- evaluating and improving teaching and learning programs
- providing evidence of satisfactory achievement and completion in the Preliminary course
- providing the Higher School Certificate results.

Reporting refers to the Higher School Certificate documents received by students that are used by the Board to report both the internal and external measures of achievement.

NSW Higher School Certificate results will be based on:

- **an assessment mark** submitted by the school and produced in accordance with the Board's requirements for the internal assessment program
- **an examination mark** derived from the HSC external examinations.

Results will be reported using a course report containing a performance scale with bands describing standards of achievement in the course.

The use of both internal assessment and external examinations of student achievement allows measures and observations to be made at several points and in different ways throughout the HSC Course. Taken together, the external examinations and internal assessment marks provide a valid and reliable assessment of the achievement of the knowledge, understanding and skills described for each course.

Standards Referencing and the HSC Examination

The Board of Studies will adopt a standards-referenced approach to assessing and reporting student achievement in the Higher School Certificate examination.

The standards in the HSC are:

- the knowledge, skills and understanding expected to be learned by students – the *syllabus standards*
- the levels of achievement of the knowledge, skills and understanding - the *performance standards*.

Both *syllabus standards* and *performance standards* are based on the aims, objectives, outcomes and content of a course. Together they specify what is to be learned and how well it is to be achieved.

Teacher understanding of standards comes from the set of aims, objectives, outcomes and content in each syllabus together with:

- the performance descriptions that summarise the different levels of performance of the course outcomes
- HSC examination papers and marking guidelines
- samples of students' achievement on assessment and examination tasks.

11.2 Internal Assessment

The internal assessment mark submitted by the school will provide a summation of each student's achievements measured at points throughout the course. It should reflect the rank order of students and relative differences between students' achievements.

Internal assessment provides a measure of a student's achievement based on a wider range of syllabus content and outcomes than may be covered by the external examination alone.

The assessment components, weightings and task-requirements to be applied to internal assessment are identified on page 43. They ensure a common focus for internal assessment in the course across schools, while allowing for flexibility in the design of tasks. A variety of tasks should be used to give students the opportunity to demonstrate outcomes in different ways and to improve the validity and reliability of the assessment.

11.3 External Examinations

In Visual Arts Stage 6 the external examinations include a written paper and the submission of a Body of Work for external marking. The specifications for the examinations in Visual Arts Stage 6 are on pages 44–9.

The external examinations provide a measure of student achievement in a range of syllabus outcomes that can be reliably measured in an examination setting.

The external examinations and their marking and reporting will relate to syllabus standards by:

- providing clear links to syllabus outcomes
- enabling students to demonstrate the levels of achievement outlined in the course performance scale
- applying marking guidelines based on established criteria.

11.4 Board Requirements for the Internal Assessment Mark In Board Developed Courses

For each course the Board requires schools to submit an assessment mark for each candidate.

The collection of information for the HSC internal assessment mark must not begin prior to the completion of the Preliminary course.

The Board requires that the assessment tasks used to determine the internal assessment mark must comply with the components, weightings and types of tasks specified in the table on page 43.

Schools are required to develop an internal assessment program which:

- specifies the various assessment tasks and the weightings allocated to each task
- provides a schedule of the tasks designed for the whole course.

The school must also develop and implement procedures to:

- inform students in writing of the assessment requirements for each course before the commencement of the HSC course
- ensure that students are given adequate written notice of the nature and timing of assessment tasks
- provide meaningful feedback on students' performance in all assessment tasks.
- maintain records of marks awarded to each student for all assessment tasks
- address issues relating to illness, misadventure and malpractice in assessment tasks
- address issues relating to late submission and non-completion of assessment tasks
- advise students in writing if they are not meeting the assessment requirements in a course and indicate what is necessary to enable the students to satisfy the requirements
- inform students about their entitlements to school reviews and appeals to the Board
- conduct school reviews of assessments when requested by students
- ensure that students are aware that they can collect their Rank Order Advice at the end of the external examinations at their school.

11.5 Assessment Components, Weightings and Tasks

Preliminary Course

The suggested components, weightings and tasks for the Preliminary course are set out below.

Component	Weighting	Tasks
Artmaking	50	*Assessment should include ongoing evaluations of a student's ability to:* • investigate artmaking as a practice involving procedures and judgements • explore and apply the conceptual framework of art involving artist, artwork, world, audience • use one or more frames to develop points of view that inform their interpretations • develop meaning and focus in the representation of ideas in artworks (in at least two expressive forms in the Preliminary Year) evident in the lead-up work in diaries, works under development, more resolved works, and student explanations
Art criticism and art history	50	*Assessment should include ongoing evaluations of a student's ability to:* • investigate art criticism and art history as practice involving procedures and judgements • explore and utilise the conceptual framework of art involving artist, work, world, audience in discussions and art writing • use one or more of the frames to develop theoretical positions to inform their interpretations and points of view • attribute meanings to selected examples • interpret critical and historical accounts evident in research tasks, oral tasks, reviews, reports, assignments etc
Marks	**100**	

HSC Course

The internal assessment mark for Visual Arts Stage 6 is to be based on the HSC course only. Final assessment should be based on a range and balance of assessment instruments.

Component	Weighting	Tasks
Artmaking	50	*Assessment should include ongoing evaluations of a student's ability to:* • represent their understandings of artmaking as a practice involving the selection of particular procedures and critical judgement • apply the conceptual framework of art involving artist, artwork, world, audience to the development of their body of work • use one or more of the frames to represent points of view in their interpretations • develop meaning and focus in the representation of ideas reflected in the developing body of work evident in the lead-up work in diaries, works under development, in the body of work, and student explanations
Art criticism and art history	50	*Assessment should include ongoing evaluations of a student's ability to:* • investigate art criticism and art history as practices involving procedures and judgements • utilise the conceptual framework of art involving artist, artwork, world, audience in selected cases through discussions and art critical and art historical writing • use the frames to inform their interpretations and points of view • attribute meanings to selected examples • interpret critical and historical accounts evident in case studies, research tasks, oral tasks, reviews, reports, assignments etc
Marks	**100**	

While the allocations of weightings to the various tasks set for the HSC course is left to individual schools, the percentages allocated to each assessment component must be maintained. For each component, the assessment may be spread over more than one task. One task may be used to assess several components. It is suggested that 3–5 tasks are sufficient to assess the HSC course outcomes.

11.6 HSC External Examination Specifications

The HSC examination will be based on the Visual Arts Stage 6 syllabus approved by the Board of Studies in 1999.

The examination will consist of the submission of a body of work for artmaking, worth 50 marks, and ONE written paper of 11/2 hours duration (with 5 minutes reading time). The written paper is worth *50 marks*.

11.6.1 Artmaking — Body of Work *(50 marks)*

Students will submit a body of work as a compulsory part of the examination. In this body of work they should demonstrate their understanding of artmaking as a practice, represent their ideas and interests through their interpretation of subject matter and use of expressive forms. They should consider their own resolve in selecting works for examination with a view to representing a coherent point of view and in relation to the conceptual strength and meaning of works produced.

The body of work must comply with the overall prescribed dimensions for HSC submitted artworks in Visual Arts Stage 6 in terms of overall limitations on size, weight, volume and duration as set out below. The body of work must be conceived of, and executed by, the student under the supervision of the Visual Arts teacher. The final date for completion of the body of work will be in September. Schools will be notified of the exact date by the Office of the Board of Studies.

Lead-up work in a student's Visual Arts Process Diary, along with other lead-up work, and other work produced and not submitted as the body of work, must be available, if required in the HSC Examination and in the event of appeals, to verify and provide further evidence of a student's artmaking.

Course Prescriptions — Overall limitations on size, weight, and duration of HSC submitted works

The following information about HSC Body of Work should be read in conjunction with the Outcomes (page 12), Content (page 17), Course Requirements (page 29), and Assessment and Reporting (page 38).

These rules apply to all bodies of work submitted for the HSC Visual Arts examination and should be strictly adhered to. Failure to comply with these rules could penalise marks awarded to students.

- A body of work may be submitted in one or more of the expressive forms. (see pages 30–35)
- Individual works within a body of work, must not exceed 2 square metres in area. This applies to flat, rigid works and includes works that may form part of a series.
- A body of work must not exceed 6 square metres when displayed for marking.

- Individual works, within a body of work, exceeding 2 square metres and up to 6 square metres must be rolled.
- A body of work in its entirety must not exceed 34.4 kilograms in weight when packed for marking.
- A body of work must not exceed 1 cubic metre in volume. This measurement means that:

The absolute volume of any three-dimensional work must not be more than 1 cubic metre. In determining this volume, the height is the perpendicular height of the work when displayed for marking. The width is the measurement taken at the two furthest points and the breadth is the measurement taken at right angles to the width. The width X breadth X height (measured in metres) must not exceed 1 cubic metre. (Positive and negative areas are calculated in this measurement).

- A body of work must not exceed six minutes running time for film and video, and digital animation.
- A body of work must not exceed ten minutes for an interactive multi-media work produced for CD-ROM.
- Lead-up work in a student's Visual Arts Process Diary, along with other lead-up work, and other work produced and not submitted as the body of work, must be available, if required in the HSC Examination and in the event of appeals, to verify and provide further evidence of a student's artmaking.
- Individual works must not be framed under glass or rigid plastic sheeting.
- Dangerous materials must not be used. Any HSC Body of Work submission that may be considered dangerous to health or safety may not be marked or returned to schools if marked in corporate marking.

Any individual work within a Body of Work considered dangerous to health or safety may not be unpacked for corporate marking or may not be marked in itinerant marking.

Works considered dangerous could include those with faulty electrical wiring and/or those which incorporate very sharp points or cutting edges such as glass, mirror fragments, barbed wire, rusty corrugated iron and/or broken machinery.
Hypodermic syringes, needles, bodily secretions and blood products must not be included in any artworks.

- Submissions involving a high voltage electrical current (eg 240 volts) must carry a certificate for electrical safety. Any electrical wiring necessary for artworks should be undertaken by suitably qualified personnel. Details and records of such work should also be noted in students' diaries.
- Items within a body of work must be able to be safely and reasonably handled by one person.
- Works must be stable in their construction to minimise any damage during handling.
- Mannequins must not be included with submissions of Wearables in the Designed Objects and Environments category.

Visual Arts Process Diary

Schools must retain students' diaries until the HSC marking of submitted artworks is complete. This requirement is necessary if the body of work needs further verification or authentication and in cases of appeals being made to the Board.

Presentation and Packaging of HSC Body of Work

All works or series of works must be clearly labelled with the student's number, school number, number of pieces in the submission and the expressive form selected.

Framing and/or mounting of artworks in a body of work is not necessary.

In the case of series of works, it is recommended that they are presented flat, or in a folder or box. If works are mounted, simple cardboard mounts are preferred. Works in a series can be numbered to indicate the sequential order for marking.

Glass or rigid plastic must not be used in any framing of works as it impedes close inspection of the submission. It is easily broken and may cause damage to the work and/or markers.

Mannequins must not be included with submissions of Wearables in the Designed Objects and Environments Category.

Artworks must be stable in their construction to minimise any damage during handling. During marking artworks may be handled many times.

Artworks of a very substantial nature are best left unwrapped for transportation and handling — carriers prefer to see what they are carrying.

Any specialised equipment other than that required for Film and Video, Digital Animation and Interactives, must be provided by the student. Such equipment will be returned at the conclusion of the marking period.

Certification of HSC Body of Work Submissions

Certification of HSC Body of Work submissions is required to ensure that each body of work is the work of the student entered for the HSC and has been completed under the supervision of the Visual Arts teacher. A form for this purpose will be provided by the Office of the Board of Studies.

It is essential that:

(a) the main development of the body of work takes place in school time;

(b) work completed away from the school is regularly monitored by the supervising Visual Arts teacher; and

(c) each student signs a statement, witnessed by the supervising Visual Arts teacher and the Principal, that the Body of Work is his or her own work.

The body of work submission must be conceived and executed by the student under the supervision of the Visual Arts teacher.

Teachers are reminded that their students' marks may be penalised if these requirements are not strictly adhered to. The following guidelines should be followed in assisting students to develop their Body of Work submissions.

Teachers should:

(a) advise on all matters related to the development of the body of work;
(b) demonstrate upon another surface/object;
(c) refer students to sources of ideas, themes or examples;
(d) give information about availability of materials and sources of technical assistance;
(e) provide feedback in the diary including a dated record of the development of the body of work.

Under no circumstances can any teacher work directly on any part of a student's body of work submission (Memorandum No. BOS 5/91).

Completion Date

The Board requires all HSC Body of Work submissions to be completed by early September. School will be notified by the Office of the Board of Studies of the exact date.

Corporate and Itinerant Marking

The Board will decide each year which schools will be marked corporately and which by itinerant markers in schools. The schools selected for corporate marking, particularly in the Metropolitan area, may vary from year to year.

Itinerant marking requirements:

These requirements have been developed to ensure that corporate and itinerant marking conditions are equitable.

- Schools are not to exhibit works for marking.
- Limitations on size, weight and duration of works must be strictly adhered to.
- Submitted Bodies of Works are to be stacked ready for the itinerant marking process in the categories of the expressive forms as described in the syllabus (pages 32–35 of this document).
- The space used for marking these works should have adequate lighting and be suitably private for the marking process.

- Schools should ensure that students' Visual Arts Process Diaries are readily available within the school if required by examiners to authenticate the student's submissions. Students should ensure that their diaries are clearly identified by their Student Number.
- Necessary Board of Studies paperwork such as the forms about the Schedule of Body of Work Submissions should be with the bodies of work for marking.

Teachers should refer to other details set out in the ACE Manual.

11.6.2 Art criticism and art history — Written paper *(50 marks)*

The written paper will consist of TWO sections.

Section I (25 marks)

There will be ONE question with THREE parts.

Each part will require a short answer.

Parts will examine students' conceptual understanding of content comprised of practice, the conceptual framework, and frames.

Parts will address different aspects of content. The focus will be on:

- conceptual framework — the artist, artwork, audience and world and the relationships between these within the artworld
- practice — artmaking, art critical and historical practice
- the frames — subjective, cultural, structural and postmodern.

Each part is compulsory.

Candidates are required to use source material in responding to the question. Source material will be in the form of colour plates of artworks, other images, citations and quotations by art critics, art historians, artists and other audience members.

Section II (25 marks)

There will be NINE questions.

All questions are of equal value.

Students are to attempt ONE question from this section.

Questions will focus on and examine students' understanding of practice, the conceptual framework and the frames from critical and historical perspectives. This understanding will be derived from the work undertaken in case studies and in other course work and applied to the demands of the question.

Students will be required to use particular examples to exemplify their interpretations and explanations. For example, references should be made to artworks, artists, audience responses and interpretations of the world, different points of view etc as appropriate.

General

There will be a maximum of 24 colour plates in the written paper. Extracts of text may also be used.

11.7 Summary of Internal and External Assessment

Internal Assessment	Weighting	External Examination	Weighting
Artmaking knowledge, understanding and skills of content – artmaking as a practice – conceptual framework – frames evident in the lead-up work in diaries, works under development, in the body of work, and student explanations	50	**Artmaking** Core (compulsory): submission of a body of work – conceptual strength and meaning – resolution	50
Art criticism and art history knowledge, understanding and skills of content – art criticism and art history as practices – conceptual framework – frames evident in: • short answer responses and reports derived from critical and historical case studies applied to understanding of practice, the conceptual framework and frames • class essays • critical and contemporary reviews and reports in class • research techniques suited to criticism and history in the investigation of particular cases • research assignments • research essays • written and oral accounts of particular cases	50	**Art criticism and art history** A written examination consisting of two sections: Section I: ONE compulsory question with THREE parts examining students' understanding of practice, the conceptual framework and frames, related to the interpretation of source material Section II: ONE question to be selected from NINE extended response questions examining the content of practice, the conceptual framework, and frames from critical and historical perspectives	25 25
Marks	**100**	**Marks**	**100**

11.8 Reporting Student Performance against Standards

Student performance in an HSC course will be reported against standards on a course report. The course report includes a performance scale for the course describing levels (bands) of achievement, an HSC examination mark and the internal assessment mark. It will also show, graphically, the statewide distribution of examination marks of all students in the course.

Each band on the performance scale (except for band 1) includes descriptions that summarise the attainments typically demonstrated in that band.

The distribution of marks will be determined by students' performances against the standards and not scaled to a predetermined pattern of marks.