

# The Australian Curriculum

<b>Subjects</b>	Visual Arts
<b>Curriculum version</b>	Version 8.3
<b>Dated</b>	Friday, 16 December 2016

# Table of Contents

<b>The Arts</b> .....	3
<b>Overview</b> .....	4
Introduction .....	4
Key ideas .....	5
Structure .....	7
PDF documents .....	9
<b>Glossary</b> .....	10
<b>Visual Arts</b> .....	24
<b>Overview</b> .....	25
Rationale .....	25
Aims .....	25
Structure .....	25
<b>Curriculum F-10</b> .....	27
Foundation to Year 2 .....	28
Years 3 and 4 .....	33
Years 5 and 6 .....	40
Years 7 and 8 .....	46
Years 9 and 10 .....	54

# The Australian Curriculum

## The Arts

## Overview

### Introduction

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

The Australian Curriculum: The Arts comprises five subjects:

- Dance
- Drama
- Media Arts
- Music
- Visual Arts.

### Rationale

The arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential. The five arts subjects in the Australian Curriculum provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.

Rich in tradition, the arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional and emerging forms and use arts knowledge and understanding to make sense of their world. The Australian Curriculum: The Arts values, respects and explores the significant contributions of Aboriginal and Torres Strait Islander Peoples to Australia's arts heritage and contemporary arts practices through their distinctive ways of representing and communicating knowledge, traditions and experience. In The Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the arts. They acquire knowledge, skills and understanding specific to The Arts subjects and develop critical understanding that informs decision-making and aesthetic choices. Through The Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world. They learn that designing, producing and resolving their work is as essential to learning in the arts as is creating a finished artwork. Students develop their arts knowledge and aesthetic understanding through a growing comprehension of the distinct and related languages, symbols, techniques, processes and skills of the arts subjects. Arts learning provides students with opportunities to engage with creative industries and arts professionals.

The arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories. The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in The Arts is based on cognitive, affective and sensory/kinaesthetic response to arts practices as students revisit increasingly complex content, skills and processes with developing confidence and sophistication across their years of learning.

This rationale is extended and complemented by the specific rationale for each arts subject.

### Aims

The Australian Curriculum: The Arts aims to develop students':

- creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence

- arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways
- use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints
- understanding of Australia's histories and traditions through the arts, engaging with the artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples
- understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.

These aims are extended and complemented by specific aims for each arts subject.

## Key ideas

### Strands

Content descriptions in each arts subject reflect the interrelated strands of making and responding.

- making includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- responding includes exploring, responding to, analysing and interpreting artworks.

### Making

Making in each arts subject engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves them thinking kinaesthetically, critically and creatively. Students develop knowledge, understanding and skills to design, produce, present and perform artworks. To make an artwork, students work from an idea, an intention, particular resources, an expressive or imaginative impulse, or an external stimulus.

Students learn, develop and refine skills as the artist and as audience for their own work, and as audience for the works of others. Making involves practical actions informed by critical thought to design and produce artworks. Students independently and collaboratively experiment, conceptualise, reflect on, refine, present, perform, communicate and evaluate. They learn to explore possibilities across diverse art forms, solve problems, experiment with techniques, materials and technologies, and ask probing questions when making decisions and interpreting meaning.

Part of making involves students considering their artworks from a range of viewpoints, including that of the audience. Students consider their own responses as artists to interpretations of the artwork as it is developed or in its completed form.

### Responding

Responding in each arts subject involves students, as artists and audiences, exploring, responding to, analysing, interpreting and critically evaluating artworks they experience. Students learn to understand, appreciate and critique the arts through the critical and contextual study of artworks and by making their own artworks. Learning through making is interrelated with and dependent on responding. Students learn by reflecting on their making and critically responding to the making of others.

When responding, students learn to critically evaluate the presentation, production and/or performance of artworks through an exploration of the practices involved in making an artwork and the relationship between artist, audience and artwork. Students learn that meanings can be interpreted and represented according to different viewpoints, and that the viewpoints they and others hold shift according to different experiences.

Students consider the artist's relationship with an audience. They reflect on their own experiences as audience members and begin to understand how artworks represent ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences consume, debate and interpret the meanings of artworks. They recognise that in communities many people are interested in looking at, interpreting, explaining, experiencing and talking about the arts.

## Viewpoints

In making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts. Based on this curriculum, key questions are provided as a framework for developing students' knowledge, understanding and inquiry skills.

Table 1: Examples of viewpoints and questions through which artworks can be explored and interpreted

Examples of viewpoints	As the artist:	As the audience:
Contexts, including: <ul style="list-style-type: none"> <li>• societal</li> <li>• cultural</li> <li>• historical</li> </ul>	<ul style="list-style-type: none"> <li>• What does this artwork tell us about the cultural context in which it was made?</li> <li>• How does this artwork relate to my culture?</li> <li>• What social or historical forces and influences have shaped my artwork?</li> <li>• What ideas am I expressing about the future?</li> </ul>	<ul style="list-style-type: none"> <li>• How does the artwork relate to its social context?</li> <li>• How would different audiences respond to this artwork?</li> <li>• What is the cultural context in which it was developed, or in which it is viewed, and what does this context signify?</li> <li>• What historical forces and influences are evident in the artwork?</li> <li>• What are the implications of this work for future artworks?</li> </ul>
Knowledge <ul style="list-style-type: none"> <li>• elements</li> <li>• materials</li> <li>• skills, techniques, processes</li> <li>• forms and styles</li> <li>• content</li> </ul>	<ul style="list-style-type: none"> <li>• How is the work structured/organised/arranged?</li> <li>• How have materials been used to make the work?</li> <li>• How have skills and processes been selected and used?</li> <li>• What forms and styles are being used and why?</li> </ul>	<ul style="list-style-type: none"> <li>• Why did the artist select particular content?</li> </ul>
Evaluations (judgements)	<ul style="list-style-type: none"> <li>• How effective is the artwork in meeting the artist's intentions?</li> <li>• How are concepts and contexts interpreted by the artist?</li> </ul>	<ul style="list-style-type: none"> <li>• How does the artwork communicate meaning to an audience?</li> <li>• What interpretations will audiences have?</li> </ul>

<b>Evaluations</b> <ul style="list-style-type: none"> <li>philosophical and ideological</li> <li>theoretical</li> <li>institutional</li> <li>psychological</li> <li>scientific</li> </ul>	<ul style="list-style-type: none"> <li>What philosophical, ideological and/or political perspectives does the artwork represent?</li> <li>How do philosophies, ideologies and/or scientific knowledge impact on artworks?</li> <li>What important theories does this artwork explore?</li> <li>How have established behaviours or conventions influenced its creation?</li> </ul>	<ul style="list-style-type: none"> <li>What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it?</li> <li>How do philosophies, ideologies and/or scientific knowledge impact on artworks?</li> <li>What important theories does this artwork explore?</li> <li>How have established behaviours or conventions influenced its creation?</li> <li>What processes of the mind and emotions are involved in interpreting the artwork?</li> </ul>
---	---	---

## Structure

The Australian Curriculum: The Arts covers each of the five arts subjects – Dance, Drama, Media Arts, Music, and Visual Arts – across bands of year levels:

- Foundation to Year 2
- Years 3 and 4
- Years 5 and 6
- Years 7 and 8
- Years 9 and 10.

The curriculum is based on the assumption that all students will study the five arts subjects from Foundation to the end of primary school. Schools will be best placed to determine how this will occur. From the first year of secondary school (Year 7 or 8), students will have the opportunity to experience one or more arts subjects in depth. In Years 9 and 10, students will be able to specialise in one or more arts subject. Subjects offered will be determined by state and territory school authorities or individual schools.

Teachers in schools are the key to providing students with rich, sustained, rigorous learning in each of the subjects in the arts. The arts industry complements the provision of the Arts curriculum in schools through programs and partnerships. The industry increasingly provides specialist services for schools, as appropriate, through experiences such as visiting performances, demonstrations and exhibitions, artists in residence, teacher professional development and access for students and teachers to specialised facilities in galleries, concert halls, theatres and other arts venues.

The curriculum for each arts subject includes:

- a rationale and aims
- the structure for learning
- band descriptions
- content descriptions
- content elaborations
- links to statements about student diversity, general capabilities and cross-curriculum priorities
- sequence of achievement
- glossary.

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

Each subject focuses on its own practices, terminology and unique ways of looking at the world.

In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, performance, and appreciation of and responses to dance and dance making.

In Drama, students explore and depict real and fictional worlds through use of body language, gesture and space to make meaning as performers and audience. They create, rehearse, perform and respond to drama.

In Media Arts, students use communications technologies to creatively explore, make and interpret stories about people, ideas and the world around them. They engage their senses, imagination and intellect through media artworks that respond to diverse cultural, social and organisational influences on communications practices today.

In Music, students listen to, compose and perform music from a diverse range of styles, traditions and contexts. They create, shape and share sounds in time and space and critically analyse music. Music practice is aurally based and focuses on acquiring and using knowledge, understanding and skills about music and musicians.

In Visual Arts, students experience and explore the concepts of artists, artworks, world and audience. Students learn in, through and about visual arts practices, including the fields of art, craft and design. Students develop practical skills and critical thinking which inform their work as artists and audience.

The Australian Curriculum: The Arts Foundation – Year 10 enables exploration of the dynamic relationships between arts subjects. This can involve students making and responding to artworks in traditional, contemporary and emerging forms, using materials, techniques and technologies from one arts subject to support learning in another. In this twenty-first century arts curriculum, students explore innovative and hybrid art forms which extend and challenge art making and combine practices of two or more art forms.

Within all arts subjects, design facilitates the creative and practical realisation of ideas. Design thinking is a fundamental strategy in the experimentation, refinement and resolution of an artwork and takes into account logical, critical and aesthetic considerations. Many different words describe design within the arts, such as choreographing, narrating, devising, constructing, composing and sculpting. Design connects the different art forms so that they inform each other, providing possibilities for students to create innovative and hybrid forms of art.

Although Dance, Drama, Media Arts, Music, and Visual Arts are described individually in The Arts, students need opportunities to study and make artworks that feature fusion of traditional art forms and practices to create hybrid artworks. This learning involves exploration of traditional and contemporary arts practices from different cultures, including works from Aboriginal and Torres Strait Islander cultures as suitable to community and cultural protocols. Such works might:

- combine performance, audio and/or visual aspects
- combine processes typical of the different arts subjects
- involve other learning areas
- exist in physical, digital or virtual spaces
- combine traditional, contemporary and emerging media and materials
- be created individually or collaboratively.

### **Relationship between the strands of making and responding**



Making and responding are intrinsically connected. Together they provide students with knowledge, understanding and skills as artists, performers and audience and develop students' skills in critical and creative thinking. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.

The strands inform and support each other. When developing teaching and learning programs, teachers combine aspects of the strands in different ways to provide students with learning experiences that meet their needs and interests. The curriculum provides many opportunities for integration of learning between arts subjects and with other learning areas.

## Content descriptions

The focus of each content description in Foundation – Year 6 expands into more specific content descriptions for Years 7–10 as presented in table 2 below.

Table 2: Content descriptions for F–6 and 7–10 in the Australian Curriculum: The Arts

Content description	Foundation – Year 6	Content description	Years 7–10
1st	Exploring ideas and improvising with ways to represent ideas	1st	Exploring ideas and improvising with ways to represent ideas
		2nd	Manipulating and applying the elements/concepts with intent
2nd	Developing understanding of practices	3rd	Developing and refining understanding of skills and techniques
		4th	Structuring and organising ideas into form
3rd	Sharing artworks through performance, presentation or display	5th	Sharing artworks through performance, presentation or display
4th	Responding to and interpreting artworks	6th	Analysing and reflecting upon intentions
		7th	Responding to and interpreting artworks

## PDF documents

Resources and support materials for the Australian Curriculum: The Arts are available as PDF documents.

The Arts: Sequence of content

The Arts: Sequence of achievement

## Glossary

### 2d

Artworks that exist on a flat surface, that have height and width, such as paintings and drawings.

---

### 3d

Artworks that have depth as well as height and width, such as sculpture and installation.

---

### 4d

Artworks that have depth, height, width and added temporal and spatial dimensions. For example, artworks that incorporate time, such as time-based installations, or artworks that incorporate performance on a moving image.

---

### aesthetic

Specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art.

In Dance, standards of appropriateness and competency relevant to the genre/style/time/place.

In Drama, involves subjective responses to non-verbal, affective and verbal devices which can be representative of genre/style/time/place.

In Media Arts, involves engagement with and increasing understanding of how images, sounds and texts can be used to provoke responses.

In Music, involves the subjective responses by which music is perceived and judged, which can be relevant to genre/style/time/place.

In Visual Arts, the philosophical theory or set of principles governing the idea of beauty at a given time and place.

---

### art form

Specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks.

---

## **articulation**

In Dance, the manner in which movement of the body is clearly coordinated and differentiated. For example, lifting the arm with the elbow initiating the movement.

In Drama, voice: to form clear, distinct and accurate sounds for dramatic purpose; movement: to isolate and move specific parts of the body for dramatic purpose.

In Music, the way a note is sung or played, such as short and detached (staccato), smooth (legato) or accented, which contributes to the overall style and interpretation.

---

## **artists**

Generic term for the maker of an artwork in each of the five arts subjects.

---

## **artwork**

Generic term for a performance or an artwork in each of the five arts subjects. When referred to generically this curriculum uses the term 'artwork'. Within each arts subject, the subject-specific terms are used. Artworks are also frequently described with reference to forms or styles.

---

## **atmosphere**

The established mood or feeling conveyed in an artwork or performance.

---

## **audience**

Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.

---

## **aural skills**

Particular listening skills students develop to identify and discriminate between sounds in Music. Also referred to as ear training which involves focused listening activities through which students identify sounds such as rhythm, pitch and timbre.

---

## **body awareness**

Focuses on the individual's own body shapes, body bases, body parts, locomotor and non-locomotor movements.

---

---

## **body bases**

Body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

---

## **body language**

Non-verbal communications through movement, gesture, facial expression, posture and proxemics (non-verbal communication).

---

## **body parts**

Isolated parts or sections of the body; for example, arms, legs, head, torso, feet or hands.

---

## **body zones**

Body areas of right side, left side, front, back, upper half and lower half.

---

## **character**

Identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action.

---

## **choreographic devices**

The tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation and canon.

---

## **choreographic form**

The arrangement of movement within the structure of a dance.

---

## **codes**

In Media Arts, codes can be further broken down into technical codes (such as camera angles, brush strokes, body movement) and symbolic codes (such as the language, dress, actions of characters, visual symbols).

In Visual Arts, accepted ways of arranging materials into familiar forms, such as print, painting, moving image or sculpture.

---

## **composition**

In Visual Arts, the placement or arrangement of elements or parts in artworks.

In Media Arts, the arrangement and sequence of images and text to support the purpose of communicating ideas or stories from different points of view using framing, editing and layout.

---

## **conventions**

Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences.

---

## **craft**

An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of: experimentation with form or function; exhibition; production; and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities.

---

## **design elements**

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

---

## **design principles**

Accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast.

---

## **dramatic action**

The driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement. The movement of the drama from the introduction, exposition of ideas and conflict to a resolution.

---

## **dramatic meaning**

A signified, intended purpose or effect interpreted from the communication of expressive dramatic action.

---

## **dynamics**

In Dance, refers to how movement is performed, and includes the weight, force, and/or energy that are applied to movement over time. For example, heavy to light weight, strong to gentle force, or fast to slow release of energy.

In Music, dynamics and expression refers to how the sound is performed, including sound qualities. For example, the relative volume and intensity of sound.

---

## **elements of dance**

*Space, time, dynamics and relationships.*

---

## **elements of drama**

*Role and character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.*

---

## **elements of media arts**

*Composition, time, space, sound, movement and lighting.* Also known as technical and symbolic elements.

---

## **elements of music**

*Rhythm, pitch, dynamics and expression, form and structure, timbre, and texture.*

---

## **expressive skills**

In Dance, the use of facial expression to communicate in performance.

In Drama, the use of facial and vocal expression to communicate in performance.

In Music, the use of elements such as dynamics combined with technical skills to enhance performance.

---

## **focus**

To concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. For example:

In Dance, to concentrate on the dancer's line of sight or dramatic action.

In Drama, to direct and intensify attention and frame moments of dramatic action or to identify the main idea of the drama.

In Visual Arts, to draw the audience's attention to a particular point in the artwork.

---

## **form and structure**

In Music, the plan or design of a piece of music described by identifying what is the same and what is different and the ordering of ideas in the piece.

---

### **forms**

In each arts subject, form is the whole of an artwork created by the elements and the way they are structured:

In Dance, form is the shape or structure of a dance according to a preconceived plan. For example, AB, ABA, rondo, narrative, chance.

In Drama, form is the way drama is structured. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts.

In Music, form is the sections within a piece of music, for example, binary form (AB) contains section A, then section B; ternary form (ABA) contains section A, section B, then return to section A; rondo form (ABACA) contains section A, section B, section C, then return to section A.

In Visual Arts, two-dimensional form (see 2D), three-dimensional form (see 3D) and four-dimensional form (see 4D).

---

### **found sound sources**

Natural and manufactured objects including stones and household objects.

---

### **hybrid art form**

The combination of more than one art form within an artwork.

---

### **improvisation**

Spontaneous, creative activity applying the elements of an art form:

In Dance, movement that is created spontaneously, either free-form or highly structured.

In Drama, a spontaneous enactment taking on roles and situations to create dramatic action and extend an idea; usually short and are structured into a complete little play.

In Music, spontaneously extending and varying music ideas in response to initial material or responses invented by other performers in an ensemble.

---

### **institutions**

In Media Arts, organisations that enable and constrain media production and use.

---

## **key concepts of media arts**

*Media languages, media technologies, media institutions, media audiences and media representation.*

---

### **kinaesthetic intelligence**

Involves how well an individual perceives and controls their body in terms of physical activity and/or fine motor skills within the space of a dance.

---

### **language**

In Drama, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action.

---

### **lighting**

In Media Arts, light, shade and colour for effect.

---

### **locomotor movement**

Travelling movements, movement from one space to another such as walking, running, hopping, skipping, leaping or crawling.

---

### **materials**

Physical resources, equipment including technologies, and information used to make artworks. For example, paint, digital camera, pencil, drum and/or clarinet.

---

### **media audiences**

The individuals or groups for whom media artworks are made and who respond as consumers, citizens and creative individuals. Audiences engage and interact based on expectation and experience.

---

### **media institutions**

The individuals, communities and organisations that influence, enable and constrain media production and use. Institutions are framed by the social, historical and cultural context.

---



## **media languages**

Refers to the system of signs or symbols that media artworks use to communicate ideas and stories. The language system is a combination of symbolic codes and the technical form of media arts technologies. The language systems of media artworks use and control technical and symbolic elements to communicate meaning.

---

## **media representation**

The act of representing people, places and times, shared social values and beliefs through images, sounds and text, or a combination of these. The representations are a constructed reality.

---

## **media technologies**

The tools and processes which are essential for producing, accessing and distributing media.

---

## **medium**

The material used in making an artwork.

---

## **mood and atmosphere**

In Drama, the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance.

---

## **movement**

In Drama, using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols.

In Media Arts, the way the eye discovers images or text; the suggestion of movement through sound.

---

## **movement vocabulary**

The accumulation of movement, steps, gestures that make up a repertoire for physical expression of feelings or ideas.

---

## **multimedia**

Artworks that incorporate a broad range of media including graphics, text, digital media, audio or video.

---

---

**non-locomotor movement**

Movement of the body occurring above a stationary base, on the spot movements. Also called axial movement. For example, bending, stretching, twisting, shaking, bouncing, rising, sinking, pushing, pulling, or swinging and swaying.

---

**notation**

Written symbols that represent and communicate sound. Notation can be invented, recognisable to a traditional style or culture, or digitally created.

---

**pathways**

In Dance, patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space.

---

**performance style**

A type of dramatic expression communicated for a particular effect with distinguishing features and appearance.

---

**pitch**

In Music, the relative highness or lowness of sound.

---

**playbuilding**

Creating a play through improvisation or devising.

---

**practices**

The application of arts skills and knowledge to create, represent, communicate and respond in a specific art form.

---

**practise**

Regularly revising, developing and consolidating skills, techniques and repertoire as a class or as an individual.

---

**process drama**

A method of teaching and learning drama where both the students and teacher are working in and out of role.

---

## **projection**

In Dance, the communication of meaning through extension and focus of the body.

In Drama, the loudness of the voice of an actor, and how it is carried to the audience.

---

## **purposeful play**

Is a context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations (Early Years Learning Framework).

---

## **relationships**

In Dance, relationships refer to associations or connections occurring when the body dances.

Relationships might occur between body parts (for example, right arm to left arm, hand to face); the body and the floor (for example, close to, away from); the body and objects (for example, a chair, fan, stick, scarf); the body and space (for example, an expansive or limited relationship); and the body and others (for example, dance to one or more dancers).

In Drama, the connections and interactions between people that affect the dramatic action.

---

## **representation**

The expression or designation of a character, place, idea, image or information by some other term, character, symbol, diagram, image, sound or combination of visual and aural expression, based on shared social values and beliefs:

In Media Arts, one of the five key concepts.

A concept in visual arts.

---

## **rhythm**

In Dance, combination of long and short movements.

In Music, combinations of long and short sounds that convey a sense of movement subdivision of sound within a beat.

In Media Arts, a technique or effect achieved in editing.

---

## **role and character**

In Drama, the identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific.

---

## **role-play**

To pretend to be someone else.

---

## **safe dance practices**

Can be defined as the practice of selecting and executing safe movement. The focus is on providing dance activities and exercises which allow students to participate without risk of injury. All dance movement should be performed relevant to an individual's body type and capabilities.

---

## **scene**

The dramatic action that occurs in a particular time and place; a section of a play.

---

## **score**

A collection of notated representations of sound used to communicate musical information. Scores can use graphic, traditional, invented or stylistically specific symbols.

---

## **sequence**

The linking together of series of ideas, much like words are linked together to form sentences and paragraphs:

In Dance, a choreographic device where movements are linked together to form a series of movements/phrases.

In Media Arts, a series of still and/or moving images with or without sound are intentionally put into an order.

In Music, a melodic, rhythmic or harmonic pattern. It can also describe the process or product of arranging blocks of music using 'sequencing' software.

---

## **situation**

In Drama, the setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters.

---

## **sound**

In Media Arts, aural effects e.g. Loudness, softness, ambient noise or music.

---

## **space**

In Dance, where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space.

In Drama, the space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.

In Media Arts, the distance and relationship between objects, sounds or text or the depiction of place.

---

## **story principles**

In Media Arts, selecting and organising the elements of structure, intent, characters, settings and points of view within the conventions of a genre, such as a Hollywood love story that follows a pattern of boy meets girl, boy loses girl, boy gets girl.

---

## **style**

the influencing context of an artwork, such as Impressionist in Visual Arts; ballet or hip hop in Dance; Romanticism in Music; or postmodern, twenty-first century or contemporary, among many others.

---

## **symbol**

In Drama, associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.

---

## **technical skills**

Combination of proficiencies in control, accuracy, alignment, strength, balance and coordination in an art form that develop with practice:

In Dance, proficiencies developed through the acquisition of appropriate strength, flexibility, coordination and endurance in the performance of body actions, locomotor and non-locomotor movements, and developed with practice to perform in specific dance styles.

In Music, proficiencies developed with practice in order to sing or play instruments.

---

## **technique**

In Dance, the acquisition and execution of dance skills within a given dance style or genre.

In Drama, techniques include ways of using voice and movement to create role and dramatic action; also techniques in lighting, sound, set building and painting, costume making, and make-up.

In Music, the capacity to control a voice or instrument in order to produce a desired sound.

In Visual Arts, the manner of making or skills used in making an artwork.

---

## **technologies**

The tools and equipment that can be materials for making and responding. One of the five key concepts in Media Arts.

In Music, the particular characteristics of a sound.

In Visual Arts, the lightness or darkness of a colour (value).

---

## **tension**

In Drama, a sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement.

---

## **texture**

In Music, The layers of sound in a musical work and the relationship between them.

---

## **timbre**

In Music, the particular tone, colour or quality that distinguishes a sound or combinations of sounds.

---

## **time**

In Dance, time refers to how long a dance takes, including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat.

In Drama, the fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action.

In Media Arts, the order, duration and depiction of ideas and events.

---

## **tone**

In Drama, tone of voice.

---

## **viewpoints**

A collection of perspectives, lenses or frames through which artworks can be explored and interpreted.

---

## **visual conventions**

Combinations of components and approaches, such as combinations of elements, design principles, composition and style.

---

## **visual devices**

Combinations of approaches or techniques in compositions and representations.

---

## **visual elements (design elements)**

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

---

## **voice**

In Drama, using voice expressively to create roles, situations, relationships, atmosphere and symbols.

---

# The Australian Curriculum

## The Arts - Visual Arts



## Overview

### Rationale

***This rationale complements and extends the rationale for The Arts learning area.***

Visual arts includes the fields of art, craft and design. Learning in and through these fields, students create visual representations that communicate, challenge and express their own and others' ideas as artist and audience. They develop perceptual and conceptual understanding, critical reasoning and practical skills through exploring and expanding their understanding of their world and other worlds. They learn about the role of the artist, craftsperson and designer, their contribution to society, and the significance of the creative industries. Similarly with the other art forms, the visual arts has the capacity to engage, inspire and enrich the lives of students, encouraging them to reach their creative and intellectual potential by igniting informed, imaginative and innovative thinking.

Through Visual Arts, students make and respond using visual arts knowledge, understanding and skills to represent meaning associated with personal and global views, and intrinsic and extrinsic worlds. Visual Arts engages students in a journey of discovery, experimentation and problem-solving relevant to visual perception and visual language. Students undertake this journey by using visual techniques, technologies, practices and processes. Learning in the Visual Arts, students become increasingly confident and proficient in achieving their personal visual aesthetic, and appreciate and value that of others.

Visual Arts supports students to view the world through various lenses and contexts. Students recognise the significance of visual arts histories, theories and practices, exploring and responding to artists, craftspeople and designers and their artworks. They apply visual arts knowledge to make critical judgements about their own importance as artists and audiences. Learning in the Visual Arts helps students to develop understanding of world culture and their responsibilities as global citizens.

### Aims

In addition to the overarching aims of the Australian Curriculum: The Arts, visual arts knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- conceptual and perceptual ideas and representations through design and inquiry processes
- visual arts techniques, materials, processes and technologies
- critical and creative thinking, using visual arts languages, theories and practices to apply aesthetic judgement
- respect for and acknowledgement of the diverse roles, innovations, traditions, histories and cultures of artists, craftspeople and designers; visual arts as social and cultural practices; and industry as artists and audiences
- confidence, curiosity, imagination and enjoyment
- a personal aesthetic through engagement with visual arts making and ways of representing and communicating.

### Structure

#### Learning in Visual Arts

Learning in Visual Arts involves students making and responding to artworks, drawing on the world as a source of ideas. Students engage with the knowledge of visual arts, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.

Through Visual Arts, students learn to reflect critically on their own experiences and responses to the work of artists, craftspeople and designers and to develop their own arts knowledge and preferences. They learn with growing sophistication to express and communicate experiences through and about visual arts.

Making in Visual Arts involves students making representations of their ideas and intended meanings in different forms. Students select the visual effects they want to create through problem-solving and making decisions. They develop knowledge, understanding and skills as they learn and apply techniques and processes using materials to achieve their intentions in two-dimensional (2D), three-dimensional (3D) and four-dimensional (4D) forms.

Responding in Visual Arts involves students responding to their own artworks and being audience members as they view, manipulate, reflect on, analyse, enjoy, appreciate and evaluate their own and others' visual artworks.

Both making and responding involve developing practical and critical understanding of how the artist uses an artwork to engage audiences and communicate meaning.

## **Knowledge and skills of Visual Arts**

Students make new knowledge and develop their skills, techniques and processes as they explore a diversity of artists, visual imagery, representations, designed objects and environments, and viewpoints and practices.

Knowledge, understanding and skills are intrinsically linked and interact with each other constantly through and between making and responding. The following information serves to articulate the main parts of the broader conceptual areas of knowledge and skills. These are not an exclusive, exhaustive list, but an indication of the breadth of study within Visual Arts.

Terms specific to this curriculum are defined in the glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided with the content descriptions.

## **Knowledge**

Students apply their knowledge and understanding through appropriate and skilful use of visual arts practices as artists and audiences. As students' progress through the band levels of visual arts, their knowledge and understanding as artists and audiences increase through experiencing a breadth of artists, craftspeople and designers and by engaging with their artworks, ideas, practices, viewpoints, histories and theories. Students discover new ways of representing and expressing their ideas, observations and imagination.

They select the knowledge and skills to realise their ideas, observations and imagination. As they make and investigate artworks, students consider the critical and affective potential of artworks. Students use this analysis to refine their own artistic endeavours, developing increasing expertise and aesthetic expression.

Through learning in Visual Arts, students consider how cultures and societies shape visual arts practice; how artists and audiences contribute to a creative society; and how historical forces and critical commentators recount the contribution of artistic ideas to society and culture. Students learn how formative contexts such as personal experience, family, education system, culture, class and society shape visual arts practices of artists and audiences.

## **Practices (as artist and audience)**

Visual arts practices involve students making, critically thinking and responding as informed participants. The practices include representation, visual conventions and viewpoints; that is, how the artist achieves the intended meaning of the work. Students' work is informed by the study of other artworks from a variety of contexts.

Through Visual Arts, students develop critical and creative thinking and proficiency in selecting, manipulating and adapting materials and techniques to support their conceptual and perceptual understandings.

Learning in Visual Arts results in the combination of representation, visual conventions and viewpoints by students to make an artwork. Through these practices, students develop critical and creative thinking that supports their analysis and critique of others' artworks.

## **Representation**

Students make artworks that represent their ideas and intended meanings about subject matter. They use a range of materials to make artworks in two-dimensional (2D), three-dimensional (3D) and four-dimensional (4D) forms.

## **Visual conventions**

Students learn about and explore traditional, contemporary and evolving visual conventions used in artworks of diverse styles and composition. These may include combinations of conventions such as visual elements, design principles, composition and style.

## **Viewpoints**

In making and responding, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique artworks as artists and audiences, they may ask and answer questions to interrogate the artists' meanings and the audiences' interpretations. Meanings and interpretations are informed by contexts of societies, cultures and histories, and an understanding of visual arts practices. These questions provide the basis for making informed critical judgements about their own art and design works and other artworks they see, hear and interact with as audiences.

The complexity and sophistication of such questions will change across Foundation to Year 10. In the later years, students will consider the interests and concerns of artists and audiences regarding time, place, philosophies and ideologies, critical theories, institutions and psychology.

## **Skills, techniques and processes**

Through making and responding, students develop knowledge, skills and understanding of their art making by becoming increasingly proficient with art, craft and design techniques, processes, and ways of perceiving worlds. As they progress in Visual Arts, students develop perceptual skills – in particular, observation and the ability to notice – and learn to respond and view critically. Students develop the conceptual capacity to develop a thought or an idea and represent it visually. They identify and analyse meaning in artworks from diverse contexts. They develop communication skills as they intentionally plan, design and make artworks for various audiences. As they progress through the bands, students develop technical proficiency and expertise with materials and techniques and become skilful practitioners.

## **Materials**

In developing knowledge and skills in Visual Arts, students learn to manipulate and adapt a wide range of physical materials and technologies. These may include traditional materials from different contexts such as paint, dyes, charcoal and ink, and contemporary or emerging materials such as digital media, the body, sound, objects, sites and audience.

## Foundation to Year 2

In Foundation to Year 2, learning in The Arts builds on the Early Years Learning Framework. Students are engaged through purposeful and creative play in structured activities, fostering a strong sense of wellbeing and developing their connection with and contribution to the world.

In the Foundation Year, students undertake The Arts appropriate for their level of development.

They explore the arts and learn how artworks can represent the world and that they can make artworks to represent their ideas about the world. They share their artworks with peers and experience being an audience to respond to others' art making.

As they experience the arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, forms and processes, and social and cultural contexts of the arts. They make early evaluations of artworks expressing what they like and why.

Students learn about safe practices in the arts through making and responding safely in the different arts subjects.

They experience the role of artist and they respond to feedback in their art making. As an audience, they learn to focus their attention on artworks presented and to respond to artworks appropriately. In Foundation to Year 2, students learn to be an audience for different arts experiences within the classroom.

In Visual Arts, students:

- become aware of visual conventions and learn to notice visual detail
- explore how and why artworks are created and ways to use and apply visual conventions, such as line, shape, colour and texture
- learn how their ideas or subject matter can be developed through different forms, styles, techniques, materials and technologies
- learn about how and why artists, craftspeople and designers present their ideas through different visual representations, practices, processes and viewpoints.

## Foundation to Year 2 Content Descriptions

Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106)



- trialling different options for designing representation by looking at artworks about a theme or subject matter, such as a 'circus', and make their own interpretation based on their ideas, experiences, observations and/or imagination



- observing and recording the shapes, colours and textures of people, objects and concepts they experience in their daily lives, for example, drawing faces, insects, plants, food



- Considering viewpoints – forms and elements: For example – What colours were used? What is it made of? How is the colour used, and why is it used in this way?



- practising drawing images and making objects related to self, others and personal environments in different forms, for example, painting, sculpture, photography



- identifying and using visual conventions in their artworks after investigating different art, craft and design styles from other cultures and times, for example, Expressionism, Fauvism, Aboriginal and Torres Strait Islander Peoples, and Asia



Use and experiment with different materials, techniques, technologies and processes to make artworks (ACAVAM107)



- exploring a range of natural and man-made materials and technologies to visually express their experiences, for example, paint, pencils, ink, sand, photography and graphically



- comparing the qualities and properties of materials such as paint, crayons, clay and found objects and select appropriate applications to represent something or someone they like



- using techniques to demonstrate various compositional effects, for example, overlapping or crosshatching
- following technical processes and safe practices to make artworks, for example, drawing onto Styrofoam to print on paper



Create and display artworks to communicate ideas to an audience (ACAVAM108)



- sharing ideas with their classmates about the representational choices they made in their artwork



- talking about ideas such as themes when displaying artworks, for example, at the local gallery or in their classroom



- Considering viewpoints – meanings and interpretations: For example – What did this artwork or design make you think about and why? What figures/shapes can you see in the artwork? How has the artist treated the figures/shapes to convey their idea or meaning?



- making a decision about how to display their artwork to share their ideas



Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109)



- identifying where they might experience art in their lives and communities, for example, keeping a diary of 'art experiences' and combining to create a class list and then discussing how visual artworks sustain and communicate cultural knowledge



- Considering viewpoints – societies and cultures: For example – Where is this artwork from and why was it made? Who made the artworks? Where and how are they displayed?



- identifying how design elements, such as line, shape, colour or texture, are used in their artworks and in the artwork of others
- describing and interpreting representations in a selection of artworks, for example, considering the subject matter, styles and techniques of a selection of artworks, and how the artworks make them think and feel in response to the artists' intentions



- acknowledging the role of artist and audience as they start to interpret meaning in artworks



## Examples of knowledge and skills in Visual Arts

In this band students are introduced to the ways that ideas and intentions are communicated in and through visual arts. They develop knowledge, understanding and skills through visual arts practices focusing on:

### Representation

#### Subject matter

- personal observations, sensory expression and imagination

#### Forms

- drawing, painting, sculpture, printmaking, fibre crafts and digital imaging

#### Techniques

- overlapping, patterns, colour mixing, collage, mixed media, wrapping, and paper mache

#### Visual conventions

- identifying, using and interpreting line, shape, colour, texture, space, time, tone and value

#### Materials

- understanding of qualities and properties of a range of materials, for example, which material is good for making tall, thin animals

#### Technologies

- traditional and digital

### Practices

#### Spaces

- recognising the meaning of studio for visual artists and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work

#### Skills

- observational – seeing, noticing and viewing critically

#### Processes

- describing, explaining, exploring, questioning, selecting, interpreting, imagining, designing, experimenting, constructing, creating and displaying

#### Viewpoints

- contexts – recognising artworks from different cultures particularly Aboriginal and Torres Strait Islander Peoples, and works from Asia, and from different times

## **Foundation to Year 2 Achievement Standard**

By the end of Year 2, students describe artworks they make and view and where and why artworks are made and presented.

Students make artworks in different forms to express their ideas, observations and imagination, using different techniques and processes.

## **Foundation to Year 2 Learning Area Achievement Standard**

By the end of Year 2, students describe artworks they make and those to which they respond. They consider where and why people make artworks.

Students use the elements and processes of arts subjects to make and share artworks that represent ideas.



## Years 3 and 4

In Years 3 and 4, learning in The Arts builds on the experience of the previous band. It involves students making and responding to artworks independently and collaboratively with their classmates and teachers.

As they experience The Arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, elements and forms, and social and cultural contexts of the arts. They make personal evaluations of their own and others' artworks, making connections between their own artistic intentions and those of other artists.

Students continue to learn about safe practices in the arts and in their interactions with other artists. Their understanding of the role of the artist and the audience builds on their experience from the previous band. As an audience, students focus their attention on the artwork and respond to it. They consider why and how audiences respond to artworks.

In Years 3 and 4, students' awareness of themselves and others as audiences is extended beyond the classroom to the broader school context.

In Visual Arts, students:

- extend their awareness of visual conventions, and observe closely visual detail as they use materials, techniques and technologies and processes in visual arts forms
- explore and experiment with visual conventions such as line, shape, colour and texture to develop an individual approach to a theme or subject matter
- explore, observe and identify ideas and symbols used and adapted by artists in their artworks as they make and respond to visual arts
- consider how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.

## Years 3 and 4 Content Descriptions

---

Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110)



- researching artworks of different styles and artists from different times and cultures to inspire their own representations in forms such as printmaking and drawing, and styles such as realistic or expressive



- Considering viewpoints – meanings and interpretations: For example – What is this painting telling us about the past? How does the artwork use visual conventions to convey meaning? How did the artist work within a space, and at this time? How and why did they innovate their practice?



- exploring ways to represent their ideas using visual conventions from different historical, social or cultural contexts



- experimenting with visual conventions to create particular visual effects in representations



- identifying and explaining choices in art making, including forms, styles and visual conventions in their artworks, and influences of other artists on their artworks



---

Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111)



- selecting and experimenting with forms, styles, materials and technologies to explore symbolic use of visual conventions used by various cultures and times, for example, how colour and pattern are perceived as symbolic in different cultures



- Considering viewpoints – societies and cultures: For example – What clues in the artwork tell you where it was made, who made it, and why? What artworks are you familiar with? Which style of artworks represents your community?



- experimenting with alternative styles of representation from different cultures and times in their artworks, for example, realistic, symbolic, narrative, abstract



- Considering viewpoints – materials and technologies: For example – What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials?



- practising a variety of techniques and use various technologies to find different ways of interpreting a theme and/or subject matter, for example, making a simple animation or storybook



- manipulating and experimenting with combinations of various materials and technologies to create predictable effects, for example, using crosshatching to create tone or design elements to focus attention in a composition



- Considering viewpoints – materials and technologies: For example – What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials?



- applying art and design techniques effectively and safely, such as modelling and joining clay, marbling on paper, designing and printing a pattern



Present artworks and describe how they have used visual conventions to represent their ideas (ACAVAM112)



- making decisions about how their artwork could be displayed, for example, mounted and framed, in public spaces, on the internet, and in the media



- Considering viewpoints – materials and technologies: For example – What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials?
- exploring different ways of presenting artworks in different locations, for example, in folios, digitally, in a public space in the school



- comparing the visual conventions in artworks made for specific purposes, for example, how the artist represents an idea to show the audience a particular viewpoint



Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113)



- identifying meaning and describing subject matter and form in artworks from different social, cultural or historical contexts



- Considering viewpoints – societies, cultures and histories: For example – What clues in the artwork tell us where it was made, who made it, and why? What artworks are you familiar with? Which style of artwork represents your community? What are the people in the painting doing? Can you draw what you did on Australia Day?



- comparing artworks made for different reasons, using appropriate visual conventions, and identifying possible differences in interpretations, for example, comparing contemporary representations of locations in their community with representations by Aboriginal and Torres Strait Islander artists



- examining public art in their community and comparing it to other artwork commemorating different people, times and cultures



- writing about and discussing with others the meaning of their own artworks



- Considering viewpoints – evaluations: For example – Did you enjoy looking at the artwork? Why? Which artwork do you like the most? Explain why you like it. What artworks do you like to make, and why? Compare these buildings and their relationship with the environment, e.g. the Uluru-Kata Tjuta Cultural Centre and the Temple of the Golden Pavilion, Kyoto



## Examples of knowledge and skills in Visual Arts

In this band students develop their knowledge of how ideas and intentions are communicated in and through visual arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:

### Representation

#### Subject matter

- such as past histories, heritage, significant events and community celebrations

#### Forms

- drawing, design, painting, sculpture, printmaking, photography and film

#### Styles

- figurative, realism, expressionistic, impressionistic and others

#### Techniques

- photo-montage, weaving, block printing, digital imaging, wrapping, pottery and others

#### Visual conventions

- identifying, using and interpreting a selection of design elements and design principles

#### Materials

- understanding qualities and properties of a range of materials

#### Technologies

- traditional and digital

### Practices

#### Spaces

- recognising the meaning of studio, and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work

### Skills

- investigative – researching, discovering and reinterpreting artworks from various viewpoints as artist and audience
- observational – seeing, noticing and viewing critically
- practical – use of visual arts materials, equipment and instruments

### Processes

- investigating, determining, conceiving, experimenting, questioning, predicting, testing, evaluating, comparing, analysing, observing, identifying and connecting

### Viewpoints

- contexts – recognising artists and artworks from the past, and from different cultures, particularly Aboriginal and Torres Strait Islander Peoples, and from Asia

## **Years 3 and 4 Achievement Standard**

By the end of Year 4, students describe and discuss similarities and differences between artworks they make, present and view. They discuss how they and others use visual conventions in artworks.

Students collaborate to plan and make artworks that are inspired by artworks they experience. They use visual conventions, techniques and processes to communicate their ideas.

## **Years 3 and 4 Learning Area Achievement Standard**

By the end of Year 4, students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

## Years 5 and 6

In Years 5 and 6, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to the arts, students explore meaning and interpretation, and social and cultural contexts of the arts. They evaluate the use of forms and elements in artworks they make and observe.

Students extend their understanding of safety in the arts. In Years 5 and 6, their understanding of the roles of artists and audiences builds on previous bands. They develop their understanding and use of performance or technical skills to communicate intention for different audiences. They identify a variety of audiences for different arts experiences as they engage with more diverse artworks as artists and audiences.

In Visual Arts, students:

- develop understanding of use and application of visual conventions as they develop conceptual and representational skills
- test and innovate with properties and qualities of available materials, techniques, technologies and processes, combining two or more visual arts forms to test the boundaries of representation.
- explore a diversity of ideas, concepts and viewpoints as they make and respond to visual artworks as artists and audiences
- draw ideas from other artists, artworks, symbol systems, and visual arts practices in other cultures, societies and times
- extend their understanding of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.

## Years 5 and 6 Content Descriptions

Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions (ACAVAM114)



- selecting and manipulating combinations of materials and techniques



- exploring cross-media effects and characteristics of representation when making artworks inspired by observation or imagination, for example, Aboriginal and Torres Strait Islander art from the local community, graffiti art, graphic design, or manga art



- Considering viewpoints – materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture?



- trialling different ways to represent views, beliefs or opinions in their artworks in response to exploration of how artists communicate their views, beliefs and opinions through art



- making aesthetic choices about representation and being able to explain their choices describing the visual conventions and processes





---

Develop and apply techniques and processes when making their artworks (ACAVAM115)



- enhancing and practising their art making skills in using a range of materials and technologies
- Considering viewpoints – materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture?
- making informed choices about using various combinations of representational elements appropriate for a concept, theme or subject matter, for example, combining realistic drawing skills with an appropriated image from the past to create new meaning
- explaining influences of other artists on their own art making
- evaluating the characteristics of their work that are more successful, and work to improve their knowledge and skills from this reflection

---

Plan the display of artworks to enhance their meaning for an audience (ACAVAM116)



- identifying reasons for the range of audience interpretations of the same artwork, for example, Considering viewpoints or the conceptual approach of the artwork
- Considering viewpoints – histories: For example – What did the artist want the audience to see and understand?
- recognising and evaluating how culture, gender, age, time and place, among other factors, impact on how an audience reads an artwork, for example, comparing the response of different age groups
- Considering viewpoints – societies and cultures: For example – What clues in the artwork tell us where it was made, who made it, and why? What artworks are you familiar with? Which style of artwork represents your community? How would you represent your neighbourhood?
- reflecting critically on how effectively their ideas or feelings have been expressed in their own artworks, and that of others
- Considering viewpoints – skills, techniques and processes: For example – How did the artist work within a space, and at this time? How have they innovated their practice?
- presenting their artworks using internet-based technologies, including social media



Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks (ACAVAR117)



- making discerning judgments about how they work as an artist, and what and why they design and create, using appropriate visual conventions, for example, a sculpture that expresses movement



- Considering viewpoints – critical theories: For example – Compare these paintings (one from India, one Australian). What do you recognise? What do you understand? What is new?



- explaining the artistic vision of artists from different contexts, particularly referencing the meaning their artworks convey, for example, Aboriginal rock art, graffiti art, Egyptian art



- Considering viewpoints – meanings and interpretations: For example – What is this artwork about? What visual conventions have been used to convey meaning? How did the artist represent their subject matter? How does the artwork reflect the artist's perspective about the environment? How did the audience react to the artwork when it was first displayed?
- analysing how symbolic meaning or metaphor is constructed in their own artworks and artworks of others



- Considering viewpoints – psychology: For example – What elements are used to show excitement in the sculpture? Make a scary monster.



- expressing an opinion about the way numerous artists communicate multiple viewpoints through their artwork



- Considering viewpoints – evaluations: For example – Did it make you think more seriously about the issue? Did the rest of the class understand your message?



## Examples of knowledge and skills in Visual Arts

In this band students develop their knowledge of how ideas and intentions are communicated in and through visual arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:

### Representation

#### Subject matter

- such as environment (macro/micro), physical and conceptual properties of materials and technologies

#### Forms

- cross-media – drawing, design, painting, sculpture, printmaking, photography, film, etc.

#### Styles

- figurative, expressionistic, abstract, surrealism, Dada, digital art, etc.

#### Techniques

- collage, drawing, screen printing, digital imaging, construction and environmental sculpture

#### Visual conventions

- identifying, using and interpreting a selection of design elements and design principles

#### Materials

- understanding of possibilities and restraints (qualities) of a range of materials

#### Technologies

- traditional and digital

### Practices

#### Spaces

- recognising the meaning of studio, and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work
- presenting artworks in formal and informal spaces to enhance meaning; influence of viewpoints and audience on artworks; form and function

## Skills

- expressive – interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli
- conceptual – developing a thought or idea into a visual representation
- practical – using visual arts materials, equipment and instruments

## Processes

- investigating, conceiving, experimenting, selecting, refining, predicting, testing, evaluating, comparing, analysing, identifying, evaluating, judging and displaying

## Viewpoints

- expression – physical, psychological, sensory and intuitive
- contexts – recognising artists and artworks who work in cross-media and those who install their artworks in various locations. Refer to artists and audiences from different cultures, particularly Aboriginal and Torres Strait Islander Peoples, and from Asia

## **Years 5 and 6 Achievement Standard**

By the end of Year 6, students explain how ideas are represented in artworks they make and view. They describe the influences of artworks and practices from different cultures, times and places on their art making.

Students use visual conventions and visual arts practices to express a personal view in their artworks. They demonstrate different techniques and processes in planning and making artworks. They describe how the display of artworks enhances meaning for an audience.

## **Years 5 and 6 Learning Area Achievement Standard**

By the end of Year 6, students explain how ideas are communicated in artworks they make and to which they respond. They describe characteristics of artworks from different social, historical and cultural contexts that influence their art making.

Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.

## Years 7 and 8

In Visual Arts, students:

- build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints
- extend their thinking, understanding and use of perceptual and conceptual skills
- continue to use and apply appropriate visual language and visual conventions with increasing complexity
- consider the qualities and sustainable properties of materials, techniques, technologies and processes and combine these to create and produce solutions to their artworks
- consider society and ethics, and economic, environmental and social factors
- exhibit their artworks individually or collaboratively, basing the selection on a concept or theme
- document the evolution of selected art styles and associated theories and/or ideologies
- reflect on the 'cause and effect' of time periods, artists and art styles influencing later artists and their artworks
- draw on artworks from a range of cultures, times and locations as they experience visual arts
- explore the influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region
- learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies
- learn that over time there has been further development of techniques used in traditional and contemporary styles as they explore different forms in visual arts
- identify social relationships that have developed between Aboriginal and Torres Strait Islander Peoples and other cultures in Australia, and explore how these are reflected in developments in visual arts
- design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks
- develop an informed opinion about artworks based on their research of current and past artists
- examine their own culture and develop a deeper understanding of their practices as an artist who holds individual views about the world and global issues
- acknowledge that artists and audiences hold different views about selected artworks, given contexts of time and place, and established ideologies
- extend their understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies
- build on their experience from the previous band to develop their understanding of the roles of artists and audiences.

## Years 7 and 8 Content Descriptions

Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork (ACAVAM118)



- combining and adapting materials, techniques, technologies and art making processes, reflecting upon techniques used by artists including Aboriginal and Torres Strait Islander artists
- investigating how different combinations of techniques can represent a theme, concept or idea, for example, applying paint with different tools to create different textures
- Considering viewpoints – psychology: For example – Why and how does an artwork make you feel emotional? Can you apply a similar technique to your artwork?
- observing how artists select and apply different visual arts techniques to represent themes, concepts and ideas and considering how they could use these in their own art making
- combining, adapting and manipulating images and objects from several sources
- Considering viewpoints – forms: For example – Why did the artist choose this style of representation? What other forms and styles suit this message?

Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes (ACAVAM119)



- investigating the viewpoints of several artists when making decisions about how they will represent a theme, concept or subject matter, particularly focusing on different contexts, practices, techniques and styles
- Considering viewpoints – meanings and interpretations: For example – Can you identify implied meaning from the symbols and codes within the artwork? What is a universal symbol that reflects contemporary youth culture, as you understand it? How important is it for symbols to translate across language?
- refining and selecting contextual information about artists, artworks and audiences to make connections between the significance of particular artworks on their art making
- discussing and documenting their choices of representation to strengthen meaning and viewpoints in their artwork
- researching artworks that provide different ideas and concepts based on ideological views and institutional theories of design and art practice, for example, the Bauhaus, Chinese social realist painting, Greek classical sculpture
- Considering viewpoints – critical theories: For example – Can you identify explicit and implicit meanings in artworks? What metaphor could you use to enhance the meaning of your artwork?

---

Develop planning skills for art-making by exploring techniques and processes used by different artists (ACAVAM120)



- imagining and refining their visual and spatial representations of the world, combining a variety of technologies



- problem-solving and predicting outcomes with increasing confidence to expand their repertoire of visual arts practices and skills, for example, designing a mural for a local space



- Considering viewpoints – societies and cultures: For example – How does the context of time and place, culture and ideology influence the look and meaning of art in public spaces?



- developing and refining practical and technical skills when designing, fabricating and constructing visual arts images and objects, employing safe and sustainable practices



- annotating their own and others' art making intentions through, for example, keeping a written or digital journal, or portfolio



---

Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM121)



- reflecting, adjusting, modifying and evaluating their own artwork through consistent critical assessment, and refining intentions and viewpoints when making, responding to and displaying artworks



- Considering viewpoints – histories: For example – How did one artist influence the work of another? What is your favourite art style? When and where did it originate?



- extending technical competence when using selected techniques, such as printmaking, brush techniques in painting, digital editing, shaping 3D forms



- researching widely to find the most appropriate sources of information about visual arts skills, use of materials, traditional and contemporary styles, display options, and sources for ideas when developing their own artwork



- demonstrating awareness of safe studio practices, for example, designing safety posters, or producing film clips





---

Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience (ACAVAM122)



- working individually and/or collaboratively to apply ethical, environmental and sustainable choices when developing and displaying a collection of visual artwork



- justifying their choices for display or presentation of ideas in artworks or designs appropriate for a particular audience, for example, mounted and framed exhibition, a website, or as a children's book



- researching ideas for display or presentation, reflecting on different times, places and cultures, and considering how these can be options for display of their own artworks



- exploring social relationships as subject matter within artworks and how the display of these artworks reflects, challenges or extends the relationships between the artist and the audience



---

Analyse how artists use visual conventions in artworks (ACAVAR123)



- visiting and critiquing a physical or virtual exhibition of art, craft or design, and reviewing how artists have used visual conventions in their artworks



- critically analysing an artist's intention for an artwork and their use of visual conventions



- presenting an informed opinion about a display of artworks as a written review, referring to previous and subsequent works by the same artist/group of artists



- Considering viewpoints – cultures: For example – How do artists from different cultures represent the concepts of Place/Country? Compare examples of street art found in Australia to street art from another country.



Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples (ACAVAR124)



- comparing and contrasting different representations and interpretations of Country/Place from a range of viewpoints and contexts, for example, researching and comparing the representation of Aboriginal and Torres Strait Islander Peoples and colonists in artworks from and about 1788



- respecting cultural practices and sensitivities as they research, analyse and examine the way an artist's cultural experiences have influenced the representation of their artworks



- recognising how different factors contribute to the ways in which visual artworks are judged to be meaningful by an audience



- Considering viewpoints – philosophies and ideologies: For example – Do the artist's past experiences influence the work? Why do you prefer this form?



- analysing how visual arts practices and processes and use of available technologies shape the practices of art, craft and design



## Examples of knowledge and skills in Visual Arts

In this band students develop their knowledge of how ideas and intentions are communicated in and through visual arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:

### Representation

#### Subject matter

- such as contemporary culture, and historical and cultural representations of art, craft and design

#### Forms

- art, craft and design: including painting, sculpture, printmaking and photography

#### Styles

- Postmodernism, contemporary constructivism, Pop, street art, graphic/poster design, industrial design and digital art

#### Techniques

- manga, drawing, installation, digital imaging, graffiti and environmental sculpture

#### Visual conventions

- select, apply and evaluate a range of design elements and design principles

#### Materials

- combining and manipulating a range of physical and digital materials

#### Technologies

- traditional and digital

### Practices

#### Spaces

- understanding role of the studio for artists: learning to share responsibility for preparation, cleaning and storing work
- display – presenting artworks in formal and informal spaces to enhance meaning; considering the influence of viewpoints and audience on artworks; form and function

## Skills

- expressive – interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli
- conceptual – developing a thought or idea into a visual representation
- practical – use of visual arts materials, equipment and instruments
- multi-modal – to use a combination of two or more sensory modes

## Processes

- investigating, elaborating, researching, experimenting, manipulating, documenting, enhancing, reflecting, acknowledging, comparing, analysing, identifying, evaluating, judging and displaying

## Viewpoints

- expression – physical, psychological, sensory and intuitive
- recognising artists, artworks and audiences that promote a conceptual understanding. Refer to artists, artworks and audiences from different cultures, particularly Aboriginal and Torres Strait Islander Peoples, and from Asia

## **Years 7 and 8 Achievement Standard**

By the end of Year 8, students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making. They explain how an artwork is displayed to enhance its meaning. They evaluate how they and others are influenced by artworks from different cultures, times and places.

Students plan their art making in response to exploration of techniques and processes used in their own and others' artworks. They demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks.

## Years 9 and 10

In Visual Arts, students:

- build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints
- refine their personal aesthetic through working and responding perceptively and conceptually as an artist, craftsperson, designer or audience
- identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints
- research and analyse the characteristics, qualities, properties and constraints of materials, technologies and processes across a range of forms, styles, practices and viewpoints
- adapt, manipulate, deconstruct and reinvent techniques, styles and processes to make visual artworks that are cross-media or cross-form
- draw on artworks from a range of cultures, times and locations as they experience visual arts
- explore the influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region
- learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies
- reflect on the development of different traditional and contemporary styles and how artists can be identified through the style of their artworks as they explore different forms in visual arts
- identify the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments of forms and styles in visual arts
- use historical and conceptual explanations to critically reflect on the contribution of visual arts practitioners as they make and respond to visual artworks
- adapt ideas, representations and practices from selected artists and use them to inform their own personal aesthetic when producing a series of artworks that are conceptually linked, and present their series to an audience
- extend their understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies
- build on their experience from the previous band to develop their understanding of the roles of artists and audiences.

## Years 9 and 10 Content Descriptions

Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)



- developing representations by combining and adapting materials, techniques, technologies and art making processes
- exploring and applying ideas inspired by the style of other artists in their own artworks
- exploring and reflecting on the connections between their own artworks and artworks from different contexts, including Aboriginal and Torres Strait Islander artworks, for example, maintaining a reflective journal of their developing artwork
- experimenting with digital and virtual technologies in their artworks to enhance intended meaning
- Considering viewpoints – societies and cultures: For example – Can you understand and explain why the artist has developed their representation in this way? How can you represent homelessness in a way that is globally recognised?
- conceptualising how visual conventions can represent ideas in their artwork

Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)



- deconstructing and reconstructing a range of images, objects and/or spaces to synthesise viewpoints, concepts, purposes and/or meanings
- Considering viewpoints – psychology: For example – Why and how do you feel empathy for the character? How far could you reduce your work without losing meaning?
- using selected techniques, technologies and processes to explore personal representation of a theme, concept or subject matter
- experimenting with a variety of techniques and processes when exploring their intentions as artist
- selecting, testing and experimenting with materials, techniques, technologies and processes to synthesise an idea that is developed into multiple representations

---

Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)



- developing technical proficiency in the resolution of designed, fabricated and constructed artworks, using safe and sustainable practices



- Considering viewpoints – histories: For example – How has the artist appropriated an artwork from another time?



- using innovative thinking as they explore the capabilities of digital and virtual technologies to resolve design and planning problems



- developing skills that can transfer to cross-media and inter-media domains of visual arts



---

Plan and design artworks that represent artistic intention (ACAVAM128)



- analysing and documenting the practices of selected visual artists and designers, including their use of materials, technologies, techniques and processes, when developing their art and design intentions for representation



- developing an individual focus for a series of artworks based on a given theme, concept or subject matter



- Considering viewpoints – forms: For example – If it was made from different material or be produced in a different form, would the meaning of the artwork change?



- applying their understanding of traditional art, craft and design practices to plan the use of materials, technologies and processes in a contemporary context



- being imaginative when applying a personal aesthetic, for example, when planning to manipulate and/or appropriate images, objects and spaces into new contexts and meanings





---

Present ideas for displaying artworks and evaluate displays of artworks (ACAVAM129)



- visiting galleries, art museums and public art displays, in formal and informal settings, to research the role of the curator and the elements of good display/exhibition, which they then apply to their own ideas for an exhibition of their own or others' artworks



- Considering viewpoints – philosophies and ideologies: For example – How does this artwork change your opinion on this issue? What art theory would you use to analyse this work?



- developing representational ideas as images, objects and spaces to highlight the interconnection of making and display, and how the artwork establishes interaction between the artist and the audience



- Considering viewpoints – evaluations: How does the display enhance the relationship between the artist and audience
- applying ethical understandings to innovation and invention of theme, concept or subject matter when making their collection of visual artworks for display, and consider exhibitions that include Aboriginal and Torres Strait Islander artworks



- Considering viewpoints – institutions: For example – Who sponsored this work? If you were commissioned to make an artwork for a commercial business, what would you want to know in order to produce what they want? Would you compromise your beliefs to complete a commissioned artwork?



- documenting experiences and observations from visiting an exhibition/s and applying this information to develop a physical or virtual exhibition of their own or others' artworks



- Considering viewpoints – societies and cultures: For example Identify different viewpoints in these two interpretations of an historical event. How would you use symbolic images or objects to pass on advice about the environment to your future children?



Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)



- experimenting with, reflecting on and refining the connections in their own work between viewpoints, materials, techniques, technologies practices and processes



- Considering viewpoints – evaluations: For example – Who would you like to judge the success of your artwork? Why?



- working individually and/or collaboratively with others to test and document audience reactions to selected artworks, for example, a selection of artworks that represent different aspects of persuasion



- Considering viewpoints – meanings and interpretations: For example – Has the artist used visual metaphors to express meaning and persuasion? What metaphor/s could you use to express your ideas about persuasion?



- investigating the practices, techniques and viewpoints of artists from different cultural groups and their use of persuasive, communicative or expressive representation



Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)



- analysing the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance, for example, the availability of resources for future generations



- identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meaning and intent of their artworks differently



- Considering viewpoints – critical theories: For example – Do you agree with the artist's point of view? Give reasons for your view.



- considering the responsibilities of visual arts practitioners when making commentaries about social, environmental and sustainability issues



- interrogating the cultural and societal roles and responsibilities of arts industries and recognising the power of the visual arts in advocating for, and being a catalyst for, change



## Examples of knowledge and skills in Visual Arts

In this band students develop their knowledge of how ideas and intentions are communicated in and through visual arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:

### Representation

#### Subject matter

- such as conceptual art and emerging technological performances

#### Forms

- art, craft and design: including painting, sculpture, printmaking, performance, and installation

#### Styles

- contemporary trans-media, film as art, virtual collaborative art forms, animation, and interactive art

#### Techniques

- installation, digital imaging, environmental sculpture, performance, and virtual interactive games

#### Visual conventions

- select, apply and evaluate a selection of design elements and design principles

#### Materials

- combining and manipulating a range of physical, digital and virtual materials

#### Technologies

- traditional, digital and virtual

### Practices

#### Spaces

- understanding the role of the studio for artists; learning to share responsibility for preparation, cleaning and storing work
- display – presenting artworks in formal and informal spaces to enhance meaning; considering the influence of viewpoints and audience on artworks; form and function; artists and designers working individually or collaboratively

#### Skills:

- expressive – interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli
- critical – deconstructing and interpreting the meaning and messages of an artwork, and responding to it through different contexts and/or viewpoints
- conceptual – developing a thought or idea into a visual representation
- practical – use of visual arts materials, equipment and instruments
- multi-modal – to use a combination of two or more sensory modes

#### Processes

- conceptualising, challenging, researching, enquiring, manipulating, adapting, documenting, evaluating, interpreting, deconstructing, comparing, analysing, planning, judging and displaying

#### Viewpoints

- persuasion – recognising artists, artworks, and audiences that promote a conceptual understanding from a persuasive perspective. Refer to artists, artworks and audiences from different cultures particularly Aboriginal and Torres Strait Islander Peoples, and from Asia

## **Years 9 and 10 Achievement Standard**

By the end of Year 10, students evaluate how representations communicate artistic intentions in artworks they make and view. They evaluate artworks and displays from different cultures, times and places. They analyse connections between visual conventions, practices and viewpoints that represent their own and others' ideas. They identify influences of other artists on their own artworks.

Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.