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F–10 AUSTRALIAN CURRICULUM: THE ARTS – visual arts

examples of knowledge and skills

Introduction

The examples of knowledge and skills in this support resource are designed for use alongside the Australian Curriculum: The Arts – Visual Arts.

The examples unpack the knowledge and skills in the Australian Curriculum: The Arts – Visual Arts in relation to visual conventions, visual arts processes and visual arts practices, and provide a suggested sequence for their introduction and development.

• Visual conventions are traditional, cultural and/or stylistic ways of working in visual arts, craft and design. They reflect agreed expectations for various art forms such as painting or sculpture. Visual conventions are impacted by factors such as the time and culture they were created in and the choice of materials. They include the elements and principles of art/design.

• Visual arts processes are the processes used to create artworks. They include methods, tools, techniques and technologies relevant to the selected visual arts form. Visual arts processes involve working with 2D, 3D or 4D visual arts forms.

• Visual arts practices are the ways that artists go about their work. They include exploring ideas for artworks, working with ideas and responding to artworks.

The examples are suggestions only and are neither prescriptive nor exhaustive. Teachers can draw from these examples to:

• make decisions about the order and pace with which they introduce and develop knowledge and skills

• support differentiation and meeting the needs of students with diverse learning needs

• plan Arts learning across a range of delivery contexts, such as multi-disciplinary units across The Arts and other learning areas.

Throughout their Visual Arts learning, students use questions based on Viewpoints (personal and imaginative, cultures and worlds, conventions, and processes) as an inquiry tool for considering their visual arts practice from multiple perspectives, as artist or as audience. Suggested questions that explore the Viewpoints are included alongside the examples of knowledge and skills.

Teachers are best placed to make decisions about the examples and questions that will best suit their students and context. In addition to examples and questions in the tables below, a suggested introductory point is provided for each of the knowledge and skill examples.

Graphics indicate where the knowledge and skills examples might be introduced in Years F­–2, 3–4, 5–6, 7–8 or 9–10.

 









Teachers should note that knowledge and skills will be revisited, and questions will increase in complexity from Foundation to Year 10.

Overview of the examples of knowledge and skills in Visual Arts

|  |  |  |
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| **Visual conventions** |  | **Visual arts processes** |
| **Elements of art/design*** Point
* Line
* Shape
* Form
* Space
* Texture
* Tone and value
* Colour

**Principles of art/design*** Movement
* Symmetry and balance
* Repetition, pattern and rhythm
* Text, typography and lettering
* Contrast and juxtaposition
* Proportion and scale
* Unity and harmony
* Emphasis and hierarchy
 | **Composition*** Parts of an artwork
* Compositing artworks

**Appropriation*** Appropriation
* Cultural appropriation
 | **Working with 2D visual arts forms*** Drawing
* Painting
* Printmaking
* Digital art
* Photography
* Collage

**Working with 3D visual arts forms*** Sculpture – modelling
* Sculpture – construction
* Sculpture – casting
* Sculpture – carving

**Working with 4D (time-based) visual arts forms*** Performance based artwork
* Film-based artwork
	+ Installation and site-specific artwork
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| Visual arts practice |  |
| **Exploring ideas for artworks*** Exploring events
* Exploring environments
* Exploring objects
* Exploring living creatures
* Working from imagination
* Exploring abstract and sensory art
* Exploring specific themes and ideas

**Visual arts across cultures, times, places and other contexts*** Time and place
* Genre or art movements
* Purpose, social, gender, political ideals, beliefs and opinions

**Practices for planning and creating artworks*** Developing ideas
* Reflecting on their visual arts practice
* Evaluating their own visual arts
 | **Responding to artworks*** Observing
* Exploring an artist’s practice
* Investigating and analysing how the artwork was made and is displayed
* Interpreting meaning

**Sharing and connecting*** Curating
* Exhibiting
* Artists’ practice in context
* Codes and protocols
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| VISUAL CONVENTIONS – EXAMPLES OF KNOWLEDGE AND SKILLS |
| Elements of art/design |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Point**The moment when the artist makes the first mark, an area where coordinates meet. Used individually or in a multitude. | Exploring pointIntroductory point F-2 | * How can you use your drawing or painting materials in different ways to create different types of points or dots?
* What language can you use to describe the points or dots in this artwork?
* What is the purpose of the points or dots in this artwork? Are they there to draw our attention to something, are they part of a printing process, to create a texture or for another reason?
* What do you need to know about the culture of the artist when interpreting or considering meaning in this artwork? Does the use of dots in this artwork have cultural significance, such as in artworks by some First Nations Australians?
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| Combining pointIntroductory point F-2 | * How many ways can you combine point and dots together to create something new, such as multiple points to create tone, points in a line or in a pattern?
* How do you distinguish between different approaches to dots, such as stippling in art works from different cultures, Ben Day dots or Pointillism?
* Is the use of dots and points combined in this artwork related to an art style from a particular time or place, such as Impressionism, a cultural tradition or Pop Art? Is it a result of a technique or process such as industrial printing methods?
* What is the tradition and significance of the dot and dot painting to different First Nations Australian groups across Australia?
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| **Line** A pathway made by a moving point in space. A line can be real, such as an outline of a shape, or implied, such as a line of vision. | Discovering that a line starts with a dotIntroductory point F-2 | * How can you describe a line? What are its qualities? Is it long and fluid, a short, jagged line or cross hatched?
* What types of lines in this artwork can you also find in the classroom? In your art space?
* What does a line look like when you draw it with your finger? What does a line made of dots, shapes or squiggles make you think about?
 |
| Exploring variety in lineIntroductory point 3-4 | * How do you recognise a line? In what ways is it different to a dot or a shape?
* How would you tell a friend about a line, without them being able to see it, and describe it for them to draw?
* How have the materials, tools or techniques that the artist has used impacted the lines in the artwork?
* How many different lines can you paint – straight, curved, scribbly, zigzag, etc.? Does your work have clear outlines or are they painterly-blurred edges? What happens when you change from a thin brush to a thick brush?
* How has this artist created lines in their sculpture? Is it through intersecting planes, texture on a surface, or some other way?
* Is the use of line related to a signature style associated with cultural meaning, such as Rarrk technique used by Yolŋu Peoples from Arnhem Land in the Northern Territory, or line techniques used by the Peoples of the Kulin Nation in South Eastern Australia?
* How can lines be formed in space through the use of projected light?
 |
| Investigating structural linesIntroductory point 5-6 | * How are lines important in the structure of your artwork?
* In what ways can you make lines with shapes, or with the spaces between shapes?
* How has the artist used directional lines to structure the composition of this artwork? Where can you see a horizon line?
* What is an implied line? In what ways can the use of line be symbolic or metaphorical? How can lines represent ideas such as stillness, motion, emotion?
* Is there a line of sight created between you and the eyes of the person in the portrait? How does this make you feel as the viewer?
* Are there lines of tension in the artwork, and what might the purpose of these be?
 |
| **Shape**An enclosed area of space created through visual conventions such as line or shape. Shapes can be geometric, or free-form and organic. Positive shapes are the shapes of the subject matter, negative shapes are the areas between. | Exploring shapesIntroductory point F-2 | * What shapes can you see in this artwork?
* Are the shapes you can see organic or geometric, or a combination of both?
* What names would you give the shapes you can see? What materials and/or processes would you use to create them yourself?
* Has the artist put figures or shapes in their artwork to give you ideas about something? What are those ideas?
* How has the artist created the shapes – are they outlined or defined in another way?
* Where can you see shapes that are made from other shapes? What do you learn by drawing a line around the edges with your eyes, with your finger?
 |
| Combining shapesIntroductory point 3-4 | * Where can you see repeating shapes? What happens when these shapes overlap?
* How many different ways can you join familiar shapes together to create composite shapes?
* How has this artist arranged and repeated shapes in their artwork to create repetition, pattern and rhythm?
* How can you break down composite shapes you observe into simpler shapes? How does breaking the shapes down help you to understand the subject matter better? How could you use these techniques in your own artwork?
* What happens when you exaggerate the shapes and proportions in your composition, and does it change the meaning?
 |
| Exploring relationships between shapesIntroductory point 5-6 | * What is the relationship between the positive and negative shapes and spaces?
* Is this artwork dominated by positive or negative shapes, and what impact does that have on the way you interpret meaning?
* Does this artwork need a background for you to understand the way the shapes relate to each other?
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| **Form**Form is three-dimensional and includes height, width and depth, and encloses volume. Form may be actual, such as a cube, or implied, when an artist creates an illusion of form. | Exploring formIntroductory point F-2 | * What space would be around you if you were up in the sky? How might your body feel in this space?
* What spaces are created when you push your fingers or tools into clay or plasticine? How does that help you build the form of your sculpture?
* What forms do you see in this 3D artwork? How do the solid parts of the sculpture fill the space it occupies?
* In what ways can you create an illusion of form?
 |
| Experimenting with formIntroductory point 3-4 | * How would you describe the forms you see in this artwork?
* When you are creating a sculpture, how do the materials you are using influence the types of forms you are able to create?
* How does the use of form create different emotions or moods in this artwork?
 |
| Creating relationships using formIntroductory point 5-6 | * Where has the artist used positive space around the forms in this artwork? Where have they used negative space?
* How has the artist created or suggested form? Is it through materials, techniques or lighting, or in other ways?
* When forms are not to scale or as they appear in real life, what impact does this have on your artworks?
* What is the relationship between form and space in an installation?
* How do the 3D elements work together in a space to create one cohesive artwork?
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| **Space**The way an artwork uses or depicts depth or distance: 3D artworks use height, width and depth; 2D artworks use linear, aerial or atmospheric perspective, scale and proportion. | Exploring ways space is created in artworksIntroductory point F-2 | * Is this artwork big or small? Do you need to get close to see the detail, or step back to take in the full effect?
* What might help you to sort these artworks into 2D or 3D?
* How do you know this is a sculpture? Does it exist in a 3D space? Can you see the artwork from more than one side?
 |
| Using space to create composition in artworksIntroductory point 3-4 | * What is the space that you have to work with? Is it paper, the size of a canvas? How could you think differently about ways to use the space you have? Which features appear closer or further away in this artwork?
* In what ways can you manipulate visual conventions and/or subject matter in the space you have to work in?
* How does your interpretation of a sculpture vary when you’re viewing it in a photograph or online rather than viewing it in person?
* Why is it important to consider composition when planning your artwork, and how does this influence the meaning you are trying to communicate?
* Do the shadows created and projected light used contribute to and become a part of the overall effect of the artwork?
 |
| Creating an illusion of space in compositionIntroductory point 5-6 | * In what ways has the artist considered the space in which the audience will view the artwork? Can the artwork be viewed from different angles?
* How might you overlap compositional elements in your work to create an illusion of space?
* How might you use tone or colour to create mood and atmospheric perspective in your work?
* What are the differences and similarities between artworks that use aerial perspective (viewing from above) and linear perspective? What happens when you combine these perspectives?
* How has the artist created the illusion of space? Has the artist used atmospheric, aerial or linear perspective, or another approach? Has the artist used overlapping or vertical positioning, or a combination? How might you apply these approaches in your artwork?
* How could you use point and line to create the illusion of depth in your artwork using one-, 2- and/or 3-point perspective?
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| **Texture**The way something feels to touch or looks like it might feel. It can be real (for example, the rough surface of a sculpture) or implied (for example, the use of tone and line to create an illusion of texture). | Exploring real and implied texturesIntroductory point F-2 | * How does this art material feel when you touch it?
* What words can you use to describe the textures you can see or feel?
* How has the artist used visual conventions to create implied texture in this artwork? Does the artwork include actual texture that can be felt?
* What marks or strokes could you use to create the illusion of fur, brickwork or woodgrain in your drawing or painting?
* In what ways can you make a variety of textures on your sculpture?
* If you make marks close together and then make marks further apart, how does it change the way the texture appears?
 |
| Exploring the ways that texture can communicate feelings and emotions Introductory point 5-6 | * What is your first reaction to the texture in this artwork? How are you experiencing the texture?
* Does the artist’s use of sharp or rough textures in this artwork make it seem aggressive or dangerous, or something else? What would change if the textures were different? Would this change your reaction to the artwork?
* What drawing or painting techniques could you use to make your artwork appear smooth, rough or shiny? How would you combine visual conventions such as contrast, line and tone to achieve this?
* In what ways could you use texture in your artwork to engage people with vision impairment? What implications would your choices have for the way your artwork is displayed?
* In what ways might texture be created or interpreted in a 4D artwork? Is it to do with the way the audience experiences the physical textures presented in a filmed performance, or in the textural qualities created by the use of digital tools?
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| **Tone and value**Lightness or darkness of something, such as how dark or light a colour appears, often described in varying degrees of contrast. | Exploring light and darkIntroductory point F-2 | * How might you put these coloured shapes in order from lightest to darkest?
* Can you see the shapes and forms more clearly in the lightest part of the artwork or the darker areas?
* In what ways does noticing the lightest and darkest areas of what you are observing help you to represent the shapes and forms in your own artwork?
 |
| Exploring gradation of toneIntroductory point 3-4 | * How many different tonal values can you see in this artwork?
* Are the transitions between tones smooth and subtle or obvious?
* Which colours are darker than others? What happens to the tone of a colour when you mix it with other colours? In what ways can you create a gradation of tone with different materials (watercolour, etc.) and techniques (shading with pencil, etc.)?
* How has the artist used gradation of tone in this artwork and what do you think is the intention? Is it for realistic representation, symbolism, dramatic effect or other reasons?
 |
| Discovering that tone can create an illusion of formIntroductory point 3-4 | * In what ways has the artist created tone in this artwork?
* How do the techniques used in this artwork impact the way tone is represented; for example, use of brushstrokes, lighting, texture? In what ways can you apply tone to make an object look truer to real life?
 |
| Exploring tone to create effects and moodIntroductory point 5-6 | * What differences can you see between the light or bright tones and the dark or dull tones in artwork? Would you describe the differences as subtle or strong?
* What impact does lighting have on this sculpture, and are the shadows and silhouettes a part of the work? Imagine this artwork with another light source. How would this change the feeling?
* In what ways can you use tone to change the mood of your artwork; for example, to make it scary, or cheerful?
 |
| **Colour**The colour of an object is determined by the wavelength of the light it reflects. Artists consider aesthetics, psychology, culture, techniques and materials when using colour. | Exploring colourIntroductory point F-2 | * What colours do you see?
* Can you see the same colours in the artwork and in the world around you? Can you see sky blues, storm cloud greys …?
* What words can you use to describe the hue (light or shade) of the colours you are using or looking at?
* What do you observe about the lightness or darkness of the colours you are using?
* Which colours feel like they are the most important in this artwork? Is this to do with their intensity, or for other reasons?
 |
| Exploring mixing colour and relationships between coloursIntroductory point 3-4 | * What happens when you mix colours together?
* In what ways can you control the outcome when you are colour mixing? Why might the outcome be out of your control?
* How do artists use contrasting colours in their artworks to create effects? Why might an artist use a harmonious colour scheme?
* How would the artwork look if the artist had used other colours, such as warm colours in place of cool colours?
* How many colours has this artist used to represent skin colour?
* How many different greys can you make by mixing primary colours? In what ways is this different to creating grey with black paint?
* In what ways can you use colour to create hierarchy in a composition?
 |
| Creating visual and emotional effects with colourIntroductory point 5-6 | * Do you get a strong feeling from this artwork? Is it the colours that contribute to this feeling? What do you see in the artwork that makes you say that?
* How has this artist used colour to create a sense of space or depth?
* What colours seem to come closer when you’re viewing this work? Which ones seem further away?
* In what ways do you attach emotions to colours? Which colours do you associate with happiness or melancholy? Is this the same for other people?
* How might you communicate emotions in your work through your choice of colours?
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| Principles of art/design |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Movement**The ways that visual artists create actual or implied movement in their visual artwork. | Exploring movementIntroductory point F-2 | * What is moving in this artwork?
* How does your art making change when you make your body movements faster or slower?
* Which elements of the artwork suggest movement or encourage your eyes to move around the composition or form?
* How important is movement in your overall interpretation of this artwork? What words could you use to describe the movement in this artwork?
 |
| Investigating real and implied movementIntroductory point 3-4 | * Does the artwork have actual movement or implied movement?
* In what ways can you create a sense of movement in your artwork by using diagonal lines or combining other visual conventions? How could you contrast this with a sense of stillness?
 |
| **Symmetry and balance**Symmetry can be linear (mirror image) or radial (symmetry around a central point) and can be used to create balance in an artwork. A composition can also be asymmetrical. | Exploring symmetryIntroductory point F-2 | * Where can you see symmetry in the world around you?
* How does this artwork show you that it is symmetrical? Is the use of symmetry a significant part of the overall composition in this artwork?
* What is the purpose of the radial symmetry composition in this artwork or design? Is it aesthetic, cultural, religious or something else?
 |
| Exploring balanceIntroductory point 3-4 | * How has the artist created balance in this artwork? How has the artist used scale or placement of dissimilar objects that have equal visual weight? Does the artwork feel balanced or unbalanced?
* In what ways can an artwork that is asymmetrical still seem balanced?
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| **Repetition, pattern and rhythm**Repetition refers to repeating a single element.Pattern involves the repetition of more than one element in partnership with each other.Rhythm refers to the intervals between the repeated elements. | Exploring repetitionIntroductory point F-2 | * In what ways has the artist repeated visual conventions in this artwork? What other ways could you use to create repetition?
* How do you experience repetition in your world? How do people experience repetition through dance, literature or music? How might you translate your experiences of repetition visually in your art making?
 |
| Experimenting with repetition to create patternIntroductory point F-2 | * In what ways does the repetition of visual conventions create patterns in this artwork? Does the use of repetition seem random or planned?
* Why might you use pattern in your artwork? Will it be symbolic, decorative or sensory? How does it relate to the ideas you are trying to communicate?
 |
| Exploring and combining repetition and pattern to create rhythm and unityIntroductory point 3-4 | * How could you describe the rhythm in this artwork? How could you describe the rhythm of this artwork using words, visually or through movement?
* How has the artist used rhythm to connect the elements in this artwork? (For example, is there a rhythm to the way the elements are placed close to each other, touch, overlap or form part of a sequence?)
* How might you create a unified composition using pattern and repetition?
 |
| **Text, typography and lettering**The use of text, maps and other data in art, and what language looks like. | Exploring text or dataIntroductory point 3-4 | * How has this artist used text or other data such as maps in their artwork? Can you read the text? In what way does the text add to, complement or challenge your interpretation of the work? Did you change your thinking about the meaning of the artwork after you read the text?
* Is text only meant to be read? In what other ways can text be utilised in art making?
* What types of data or text could you use in your art making to add additional layers of meaning?
 |
| Exploring typography and letteringIntroductory point 3-4 | * What does the text in this artwork look like? How does the way it looks contribute to the artist’s intention, and/or your interpretation?
* How does typography impact design? Is the use of lettering, characters and/or calligraphy a cultural reference?
* How might you explore the diversity of cultures across time and place through the visual expression of language, such as lettering in illuminated manuscripts, traditional and contemporary Chinese calligraphy, and Islamic script?
 |
| **Contrast and juxtaposition**Creating a significant difference when placing visual conventions in close association, such as contrasting colours, contrast in materials and forms. | Experimenting with contrastIntroductory point F-2 | * How do you experience contrast with your senses?
* In what ways can you experiment with differences in lines, colours, textures, shapes or tones used to create interest through contrast?
* How has the artist used contrast to create interest or impact in their artwork?
* How does the use of contrast affect how you interpret this artwork?
* In what ways can you contrast different elements, such as colour and tone, to create unity in your composition?
 |
| Exploring contrast and juxtapositionIntroductory point 5-6 | * Can you describe how the features of the artwork are juxtaposed?
* In what ways can you juxtapose objects, shapes and visual conventions to exaggerate contrast, make the ordinary look extraordinary, or show how different objects may be alike?
 |
| **Proportion and scale**Proportion is the relationship between the sizes of various parts of an artwork. Artists can change the scale of parts and elements of an artwork to have an impact on proportion. | Exploring scaleIntroductory point F-2 | * How large is one feature or aspect of the artwork compared with another?
* How does the size and shape of one visual element have an impact on the shapes around it, and does it have an impact on you and how you feel about the artwork?
 |
| Exploring proportionIntroductory point 3-4 | * What helps create a sense of depth in this artwork? Is there symbolism in the use of proportion in this work?
* Has does the artist’s use of realistic or exaggerated proportions impact your interpretation of this artwork?
* How can you use proportion and scale to create a sense of depth and space? How could you use proportion symbolically to create meaning?
* When you are drawing realistically, how do you measure the distance between shapes to create accurate proportions?
 |
| **Unity and harmony**Harmony uses the elements of art/design to create a sense of cohesion in an artwork. Unity describes how elements, principles and processes come together to achieve the artist’s intentions and to create a successful composition. | Exploring how and why harmony is created in an artworkIntroductory point 5-6 | * What might harmony mean when we are talking about each of the elements of art/design? What examples of harmonious colours, or lines and shapes can you see in this artwork? What is the opposite of harmony?
* How well are the elements of art/design working together in your composition? In what ways is your artwork unified to create harmony?
 |
| Exploring how and why unity is createdIntroductory point 5-6 | * Does this artwork appear ordered? Does everything in this artwork look like it belongs? What do you see in the artwork that makes you say this?
* In what ways is there synergy between the visual conventions, representations, use of materials, techniques and processes?
* How might you create unity in your own artwork? What simple change could you use to disrupt the composition and unity of your work? How might that impact the meaning?
 |
| **Emphasis and hierarchy**Emphasis refers to an area (or areas) of an artwork that draws interest or focuses the attention. Hierarchy refers to thearrangement of elements to create emphasis and communicate their order of importance. | Exploring emphasis Introductory point F-2 | * What do you see in this artwork?
* What is the most noticeable part of this artwork, and what do you see that makes you say that?
* What would happen if there was no emphasis or focal point in the artwork?
* What are the parts of your artwork that you want to emphasise? How will you do this?
 |
| Exploring how hierarchy impacts a compositionIntroductory point 5-6 | * When observing this artwork, what do you notice first, then second, and what do you notice last? Ask a friend to look at the artwork. Are they noticing the same elements? What does this tell us about the artist’s use of hierarchy?
* Does the use of hierarchy in this artwork tell a story, reinforce a message or is it intended to persuade the audience?
* In what ways can the use of hierarchy influence the narrative in a pictorial artwork?
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| Composition |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Composition** refers to the layout of an artwork: the careful selection, arrangement and positioning of the parts of an artwork to create a unified whole. | Understanding that artworks are created in a spaceIntroductory point F-2 | * What are all the parts of this artwork?
* How are parts arranged in this artwork to create the composition?
* What visual conventions are evident in your art (for example, scale, proportion, rhythm, balance ...)?
* What is the space that the artwork exists in? For example, is it positioned on the floor, on a plinth, protruding from a wall, hanging from the ceiling or in another way?
* Where is the air touching the surface of this sculpture? What would these air shapes look like?
* What is the relationship between the artwork, the way it is presented and the space around it?
 |
| Investigating ways to compose artworksIntroductory point 5-6 | * What do you want to include in your artwork, and in what ways might you arrange these components?
* What do you notice first, second, third, etc. in this artwork, and how have visual conventions been used and arranged to create this effect?
* How are visual conventions and the subject matter used or arranged in this artwork?
* In what ways might you use different planes to create a sense of depth, such as a foreground, middle and background?
* How do artists use mathematical formulae or algorithms to create compositions in their artworks?
* In what ways can you use diagonals in your composition to create a sense of movement?
* What was the impact of the development of linear perspective on the history of visual arts?
* In what ways are aerial or atmospheric perspective and linear perspective different or similar? How might you combine these approaches to composition?
* What do you need to consider when creating a 2D artwork using one-, 2- or 3-point perspective?
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| Appropriation |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Appropriation** is the practice of using pre-existing images and/or material objects in artworks, and reworking or re-imagining the material into new artwork to create new meanings.**Cultural appropriation** is the unacknowledged and/or inappropriate adoption of the customs, practices or ideas of a cultural group or individual. | AppropriationIntroductory point 3-4 | * What is the difference between copying and being inspired by an artwork or artist?
* Consider the idea of originality. What, in your opinion, is a completely original idea and/or artwork?
* What objects and/or images has this artist appropriated in their artwork? In what ways have they changed our understanding of or interpretation of these objects or images?
* Who is the creator and/or owner of an artwork when artists work collaboratively? Is the person who has the idea the artist, or is it the person who makes the artwork?
* In what ways does appropriation challenge our ideas about originality, authenticity and authorship?
* How might you use appropriated images and/or objects in your own art making, and for what purpose?
* What would you consider to be the distinction between appropriation and stealing?
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| Cultural appropriationIntroductory point 7-8 | * When does appropriation become cultural appropriation?
* What examples of cultural appropriation can we find in Australia?
* What effects might cultural appropriation have on the cultural group or individual whose customs or ideas have been inappropriately used?
* When might it be appropriate for artists to use cultural material in their artworks and visual arts practice?
* In what ways can we be aware of our own cultural bias when we respond to artworks, or choose source material for our own art making?
* What are our legal, moral and ethical obligations to cultural sensitivity and understanding when developing our visual arts practice?
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| VISUAL ARTS PROCESSES – EXAMPLES OF KNOWLEDGE AND SKILLS |
| Working with 2D visual arts forms |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Drawing**The process of and final artwork created by representing images on a surface by making lines to create an artwork, and/or to develop ideas for artworks in other forms.Drawing materials include pencils (soft–hard, coloured, graphite, watercolour) graphite sticks, charcoal, compressed charcoal, chalk, chalk pastels, oil pastels, ink, markers, pens. Drawing surfaces include paper, wood, plastic, concrete, walls, cardboard. | Exploring mark makingIntroductory point F-2 | * What materials are available to you for mark making?
* What drawing materials has the artist used to create this artwork? Do you recognise the materials and/or techniques the artist has used? What language (words, movement, gestures) would you use to describe the mark making?
* Which mark making technique do you think was your most successful? What makes you say this?
* What is your unique mark? In what ways do artists create their own unique marks through their artistic practice?
* How do your grip, posture, and seated or standing position impact your mark making? How do you like your body to feel when you draw?
* In what ways has the artist used mark making expressively in their artwork? What does this add to the look and feel of this artwork? Are there gestural qualities to the marks? Do they add movement and/or a sense of chaos?
* How might you use expressive mark making to create an abstract composition? Will you explore gestural and/or uncontrolled marks, or ordered and structured marks?
* What distinguishes drawing from painting when using wet media? When using ink or watercolour, when does a drawing become a painting?
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| Working with lineIntroductory point 3-4 | * Looking at the subject matter of an artwork, what do you notice as you follow the contour line with your eyes? Or trace the line with your finger?
* Is this line continuous or does it break away and start again? What would the line look like when you made a continuous line drawing by taking a line for a walk across your page? How does it change when you only look at what you are drawing and not at your page?
* How might you explore line in your own artwork through continuous contour, blind contour, hatching, cross hatching and/or creating tone with layers of marks?
* What happens when you draw with your non-dominant hand or another body part, such as holding the pencil in your toes or mouth? How does this feel and how does it change your drawing?
* How does the surface we are drawing on change the lines we are creating?
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| Experimenting with toneIntroductory point 5-6 | * How have you created tone in your artwork? Which techniques have worked well with your chosen materials?
* In what ways might you use an eraser as a tool to draw with?
* How can you create, modulate and graduate tone by shading, smudging, blending, rubbing or with different materials?
* How does the use of different grades of pencil (HB–8B) make it easier or harder to create tone?
* How could you explore different ways you can use overlapped dots, lines and shapes to create tone?
* What challenges do we face when drawing with tone only, and no line? Is this a drawing or a painting?
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| Exploring drawing style and/or formIntroductory point 5-6 | * How can you capture movement through gesture drawing? Can you capture the essence of a face or figure in one drawn line?
* What do you need to consider when drawing from observation?
* What is involved in creating caricatures or cartoons? How might you simplify or exaggerate features to capture chosen elements?
* What happens when you combine materials? What effects are created? Which materials and techniques do you enjoy the most, and why is this?
* What different drawing styles might you use when creating and developing an architectural drawing?
* How have artists used caricatures as parody in their arts practice?
* What purpose does drawing take for sculptors? How is a drawing for sculpture different to a drawn artwork?
* In what ways is the written word a form of artistic expression, such as the use of calligraphy in the Islamic world to decorate objects as diverse as bowls, textiles and buildings? How are contemporary artists transforming this art form in their visual arts practice, such as through street art?
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| **Painting**The process of and final artwork created by applying paint or other media to a surface with tools such as brushes.Painting materials include watercolour, tempura, acrylic, oil, powder paint, fabric paint, painting medium, dyes, inks.Surfaces for painting include paper, card, textiles (fabric, wool, string), wood, plastic, canvas board, canvas, concrete, wall, cardboard. | Exploring the qualities of painting mediaIntroductory point F-2 | * What happens when we mix water with paint?
* What is meant by the term wash? Do watercolour paints dry lighter or darker?
* When using thick paint, how do you know how much to use on your brush or palette knife? What does it feel like to add this material to your paper or canvas?
* Watch an artist as they paint; what questions could you ask them about their choice of materials and surfaces?
* What effects can you achieve when you combine media, such as watercolour and acrylic paints? What happens when you paint over a charcoal underdrawing, or draw over an underpainting?
* What materials could you use to create your own paints? What would you include for the pigment, a binding medium and a thinner? What have artists used across time and place to make their own paints?
* Are you able to include detailed brushwork in your artwork? What do you think are the benefits and limitations of using textured mediums, such as impasto?
* What effects are created when using aerosols or spray paints? What are the advantages and disadvantages of this medium?
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| Exploring painting processesIntroductory point 3-4 | * What happens when you brush a thin paint over the top of an oil pastel or crayon drawing? Can you describe the effect these two materials have on each other?
* What happens when you brush over dry areas repeatedly? Does the colour become lighter or darker? Can you create different colours this way? How is this different to mixing the colour first?
* Listen to an artist describe their painting process; do they use underpainting and build up layers? How might this be different to other painting processes?
* Which different techniques could you explore with one painting medium? How might you need to adapt these processes when you change painting medium?
* Why might artists use process-based techniques such as marbling, pouring, dripping paint or Rorschach? How do these techniques affect the way the paint moves and the control the artist has over the final work?
* How would you describe the experience of using a surface that is not solid, like paper, but a liquid such as water, when marbling? How does the quality of the paint change when used in this way?
* How can you lighten or darken fabrics using dyes? What patterns or imagery would you create using different dying techniques?
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| Exploring different tools and surfacesIntroductory point 3-4 | * When you apply paint with a brush, you can achieve a variety of outcomes; what other tools could you use to paint with? What outcomes can you achieve with these different tools? Do you prefer them to painting with a brush?
* When using watercolour paper, what is the correct side to use: smooth or rough? Does it matter?
* Look carefully at the surface of a painted artwork. What can you discover about the tools, processes and techniques the artist may have used?
* How does the painting medium respond to the surface you are painting on? Have you needed to prepare the surface for painting?
* How can you manipulate the painting surface to change the way the paint is applied, such as folding and tying fabric to place in a dye bath, or adding a resist to the surface such as wax or tape?
* How does the quality of the surface effect the way the paint appears? How does using blotting paper compare with using watercolour paper, canvas, wood or card?
* What safety advice do you need to consider when using different paints, such as aerosol or spray paints, oil paints, powered paints, inks and dyes?
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| **Printmaking**Transferring an image from a textured surface onto another surface, usually using ink or paint, which can include monoprint, relief, etching, stencil and screen printing, collagraph and digital methods.Surfaces for printmaking include paper, fabrics, incorporating street art by stencilling on walls, printing onto soft surfaces such as clay to make a relief. | Creating prints with found textured surfacesIntroductory point F-2 | * What textured surfaces can you find around you to make a print? Which surfaces could you print onto (for example, hands, feet, fingerprints; paving plates; bubble wrap)?
* What are the differences between printing with natural objects such as leaves, fruits and vegetables, and printing with a traditional printing plate?
* In which ways does the thickness of the material effect the printing process?
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| Creating a textured surface in relief to make a printIntroductory point F-2 | * What kind of surfaces or materials can you use to create a plate for printing from?
* Which tools create the most effective lines in a foam printing sheet?
* How has the artist used visual conventions such as lines and shapes to create tone and pattern in their print?
* When creating a collagraph, what materials did you find have the best textures? Which glue/s work effectively to secure the materials to the collagraph surface?
* How does your image change with each print? What are the benefits or drawbacks of monoprinting?
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| Relief printing with lino or vinyl and a printing pressIntroductory point 3-4 | * When cutting lino for a linocut print, what do you need to consider about the positive and negative shapes in your image?
* As well as printing onto smooth surfaces like canvas or paper, you can choose a textured surface that might not be flat. How does this change your printing experience?
* What safety advice must you follow when using tools to cut lino or wood block prints, or when using a printing press?
* How can you tell by looking at the artwork what type of printmaking technique has been used?
* What is meant by an edition of prints, and why might an artist want to produce a “limited edition”?
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| Investigating dry point etching on acetate or plastic Introductory point 5-6 | * Which tools are most effective for scratching into an acetate surface to create a printing plate? How does using an engraving tool compare with sandpaper?
* Which effects can be created by manipulating ink on the surface of the plate?
* In what ways can you combine monoprinting elements and techniques with other art forms?
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| Using available stencilsIntroductory point F-2 | * What pre-made stencils are available? What found objects such as kitchen utensils, plants and fabrics can you use as stencils? What do you need to consider when using your hand as a stencil for painting around?
* Which paints work the best when using existing stencils? Do you have to use paints? What effects can be created when you layer stencils and work over the top of an existing print?
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| Creating stencils Introductory point 3-4 | * What tools and materials will work the best to cut a simple shape from card to create a stencil?
* What is involved in making a multi-layer stencil print?
* What is the difference between using spray paints, a roller and screen printing when using stencils?
* How does the process of printing from a stencil differ to printing from a plate?
* What artists are you aware of who use stencils in their art making?
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| Screen printingIntroductory point 7-8 | * How might you use a photographic process to create a screen for printing?
* What inks will work best for the surface you are printing on? What do you need to consider when printing on fabric rather than paper?
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| **Digital art**Artwork created using digital tools and processes, which may include elements of other analog processes such as drawing or sculpture, or may provide a start or end point for another artwork. | Using digital toolsIntroductory point F-2 | * What digital tools are available to you to create artworks?
* What is involved in creating your own digital tools such as paintbrushes?
* How does the practice of mark making translate to the digital art making experience?
* What are the benefits and disadvantages of working with virtual clay?
* Which artists are you aware of who create work digitally? Why did they decide to use this medium? What is digital painting?
* What do you need to consider when making copies by, for example, photocopying, scanning, printing or recording your own work for reuse? How is this different when you are considering appropriating images?
* How can you use digital processes to support your analog art making?
* How have artists across time used digital processes to support their analog art making, such as using photography as a source of inspiration to develop composition?
* How do artists document their digital art making processes and artworks?
* What is involved in transforming an artwork from analog to digital? How does that impact the work?
* How do concept artists work collaboratively to create online environments, such as games and films? What other art forms might they engage with?
* What are ways you can view a 3D digital object or space that you have created? Might you use augmented reality and view it with digital tools?
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| PhotographyDigital photography uses digital tools such as digital cameras, computing devices and digital photography software.Analog photography uses SLR cameras, light sensitive materials and chemicals.Alternative photographic processes include using pinhole cameras, cyanotypes, chlorophyll prints and natural processes. | Exploring digital photographyIntroductory point F-2 | * What digital cameras are available to you?
* How do you use the digital camera app on your device? What options do you have to manipulate the image?
* What are the similarities and differences between a phone or tablet camera, and a digital camera? What are the benefits and drawbacks of each?
* What editing software is available to you? How might you use different programs for different purposes? How could you use digital tools that use vectors or pixels?
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| Learning about analog photographyIntroductory point 5-6 | * How are analog photographic processes different from or like digital processes?
* What is a negative, and how is it used to create a photographic print?
* What photographic techniques has this artist used when creating their artwork? How do these techniques contribute to your understanding or interpretation of the artwork?
* What are the steps involved in creating a photogram? What do you know about artists who use this technique in their arts practice?
* How does each piece of equipment in the darkroom work? What do you need to consider when developing your image on paper?
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| Exploring alternative photographic processesIntroductory point 5-6 | * In what ways can you use a flatbed scanner or photocopier to take photos? What happens when you use materials with different qualities, such as fabrics, 3D objects combined with photographs and text in the photocopier?
* How might you change, add to or adapt an existing photograph by adding other materials and then photographing that arrangement?
* How can we use cyanotype processes to create prints to explore looking at familiar objects in new ways, such as plants, fabrics or stencils? What artists do you know of who use this process in their art making?
* How have pinhole cameras been used by artists to create photographic images? What is involved in making our own pinhole camera as a class?
* How might you structure an experiment that combines science and art to explore ways of creating anthotypes, using natural juices from plants as a photographic emulsion?
* How might you use a transfer method to print photograph images onto other materials, such as fabric?
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| **Collage**The process of, and final artwork created by, combining and arranging created and/or found images on a surface.Using materials such as photographs, paper media from everyday life, fabrics and mixed media that can be secured to a surface such as paper, card, wood or fabric. | Montage, photomontageIntroductory point F-2 | * What images can you find to glue onto a piece of paper to create a collage?
* Which gluing techniques work the best for sticking down papers with different surfaces?
* How might you select images that all give a different interpretation on a theme? How might you cut and arrange them to communicate a narrative?
* What permissions do you need to seek or consider when using sourced images?
* How can you juxtapose images to challenge, provoke thought or create humour? Will you consider aesthetics, subject matter, the origin and associated history or providence of the image?
* Which artists do you know of who use collage in their art making? Why have they selected this art form?
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| Papier colléIntroductory point F-2 | * How might you add your own drawings to found images to create something new?
* What other processes can you combine with found images?
* What is the history of papier collé? How has it been used by artists across time and place to challenge ideas about art?
* What objects and evidence from your everyday life could you include in your own collage to combine with imaginative drawing to create a new composition?
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| Mixed mediaIntroductory point 3-4 | * Which textured materials can you combine to create visual interest in this artwork?
* How has this artist used a variety of joining techniques in this mixed media artwork?
* In what ways can you use a collage of different types of materials, such as fabrics, textured card and surfaces, painted surfaces, images, drawings and photographs to create your artwork?
* How is a mixed media collage different from or similar to a sculpture, or a sculpture in relief?
* What materials has this artist chosen to work with, and what relationship does this have to the intended meaning of the artwork and/or your interpretation of it?
* How are artists combining analog and digital materials to create a single artwork?
* How do you create transparent layers in collage? Why might you want to do this?
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| Digital collageIntroductory point 3-4 | * How can you use digital tools such as a photo editing program to create a collage of images?
* When creating a digital collage, will you need to scan found images, resize or rotate them, recolour or transform? How will that change the original purpose of the found images?
* What are the benefits of digital collage over analog collage processes? What are the drawbacks? Which method will you choose for your art practice, and why?
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| Sculptural collageIntroductory point 5-6 | * How might you decorate or change the purpose or meaning of a 3D object by adding paper decorations with glue?
* When using decoupage techniques, what finishing processes need to be used to preserve the work?
* How has this artist used collage techniques to juxtapose images with the object they are placed on?
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| Working with 3D visual arts forms |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| Sculpture – modellingModelling is an additive sculptural process that involves working malleable natural and manufactured materials such as mud, sand, clay, playdough and plasticine into forms. | Exploring modellingIntroductory point F-2 | * What movements do you need to with your hands when manipulating materials such as clay and/or plasticine to squeeze, roll, shape and pinch?
* What do you need to consider when making a long roll shape? How long can you make a coil before it falls apart?
* What words best describe the properties of the materials you are using?
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| Exploring hand building techniquesIntroductory point 3-4 | * What techniques can be used to make coils, slabs, pinch pots or textures when modelling with clay?
* What shapes and hand building techniques might you combine to create more complex shapes? How can you join 2 or more pinch pots together to create a larger form?
* Based on your own experience with the medium, what techniques can you recognise that this artist has used in their modelled sculpture?
* Which techniques for hand building can you observe in these works from different cultures, times and places? How have the artists varied the basic techniques?
* What do you need to understand about the properties of the material/s you are using to ensure your sculpture is finished correctly?
* What safety considerations do you need to follow or apply when using glazes on your ceramics?
* What do we need to consider when using clay, to ensure success through the firing process? What processes do we need to follow to avoid creating air pockets?
 |
| Investigating style and/or formIntroductory point 5-6 | * What do you need to consider when creating an artwork that is intended to be functional?
* How does the choice of clay impact what can be created; for example, would you use stoneware clay for a large sculpture, does your work need to be fired, can you use air dry clay, or is modelling clay suitable for your needs?
* How has the use of ceramics changed and developed over time? How does this knowledge impact your own art making?
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| **Sculpture – construction**Construction in sculpture is the process of building or assembling an artwork from found, created or manufactured materials (such as fibre and fabrics, wire, foam, plastics, food, cardboard and natural objects) and attaching them together in some way. | Exploring how materials workIntroductory point F-2 | * What words can you use to describe the qualities of the materials?
* What happens if you rip, tear, cut, fold, crease or bend this material? Will you knot, weave, knit, net or twist this material?
* How long will the natural materials you’ve used for your sculpture retain their shape and strength?
* Will this material support itself, or will it need to be supported?
* In what ways can you manipulate this material to explore its potential?
* How has this artist manipulated the materials they have used in this artwork?
* How might you combine materials so that they complement each other?
* How has this artist combined materials to communicate ideas and create unity or contrast?
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| Exploring joining materialsIntroductory point 3-4 | * What is the easiest way to join these materials together so that they do not fall apart?
* In what ways can you join materials by only using the material you’re using to create the artwork (for example, knotting wool, folding card and paper together, carving notches in wood to create a join)?
* What do you need to consider when joining different types of materials?
* What are suitable materials for a mosaic? How can it be constructed to last in a variety of conditions, including outdoors?
* What is involved in using papier-mâché and plaster cloth to create sculptural forms? Do you need to have a support? How will you create a mould for casting?
 |
| Investigating style and/or formIntroductory point 5-6 | * What is wearable art? How might you create wearable art from traditional and non-traditional materials? How do artists communicate personal expression, or challenge expectations through fashion?
* What is fibre art, and what has been its importance for people and communities through time and place?
* How have artists explored using found objects to create artworks? Are these always related to sustainability?
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| **Sculpture – casting**Casting in sculpture involves pouring a liquid material into a mould and then letting it set. | Exploring materials for castingIntroductory point F-2 | * What material/s are available to you for casting?
* Explain why you think edible casts are or are not sculptures? Is jelly in a mould a sculpture? Do you know of any artists who create artworks from materials such as food?
* What needs to happen to the material for it to create a cast?
* What other things would you need to consider when making a cast? What materials would suit your intent for the artwork?
* What materials can artists use for casting? Have these materials changed over time? How and why? Do contemporary artists use different casting methods?
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| Exploring moulds for castingIntroductory point 3-4 | * What are some examples of moulds and casts from everyday life?
* What would be the best mould for your casting material? What experiments could you do to find out?
* What found objects can you repurpose to create a mould? Which of the following object/s would best suit your purpose: shaped ice cube trays, shaped containers, plastic masks or textured paving?
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| Creating moulds and castsIntroductory point 5-6 | * What can we learn about moulds and casts from exploring fossils?
* What kinds of conditions are needed to allow the material to harden or solidify (for example, heat, freezing or time)? What connections can you make with what you are learning in Science or Mathematics?
* What do you need to consider when creating a simple silicone mould? How might this be different to creating a plaster mould or mould from other materials?
* Will you create a mould of an inanimate object? Or can you create a mould of your hand or face?
* What materials will you use for the cast, and how will you ensure you can remove it from the mould?
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| **Sculpture – carving**Carving in sculpture is a subtractive process that involves using tools to shape a form from a solid material by scraping or cutting away. | Exploring materialsIntroductory point F-2 | * What materials are available to you that are the right density for carving?
* Are you able to recycle or repurpose any materials to create your sculpture?
* What do you feel when you use your hands to explore the texture of the material, and what do you learn about the ways the surface describes the form of the object?
* What do you need to consider when carving soft materials such as wax or soap, compared with limestone or wood?
* What safety equipment or processes might you need to consider when using this material, such as a mask or gloves?
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| Exploring tools and processesIntroductory point 3-4 | * What tools can you find in your environment that could be used to carve this object? What happens if you cut away at soft wood with a harder stick?
* What safety procedures do you need to follow when using carving tools?
* In what ways can you combine carving with other sculptural processes such as modelling? What is the difference between these two techniques?
* Which tools will you use for each stage of your work when creating this sculpture? What tool could you use to cut away large sections of the material, refine the shape or create detail?
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| Exploring style and/or formIntroductory point 5-6 | * What language could you use to describe the textures in this sculpture?
* How might you create an abstract carved sculpture from an observational drawing you have completed previously?
* What materials do artists use to create carved sculptures, and how has this changed with new technologies? What examples can you find where artists have made deliberate decisions to use materials in sustainable ways?
* Where can you see carved work or carvings in the world around you?
* What is the difference between a relief and a 3D carving? How might you create a relief work?
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| Working with 4D (time-based) visual art forms |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| Artworks are time-based where they combine time, artists, objects and/or actions in a sequence.They include but are not limited to performance-based artworks, film-based artworks, installations where the viewer becomes a part of the artwork, and ephemeral art. | Exploring film-based artworksIntroductory point 3-4 | * What words can we use to describe the artist’s use of space in this film?
* How can we record our art making processes to create a complementary artwork or record to display with our artworks?
* How can taking multiple photographs of an environment or nature-based sculpture and displaying them as a time lapse loop tell a story about the space the sculpture is in?
* What technologies has the artist used to allow this artwork to unfold over time?
* How can artists extend their practice by combining film or video with analog art making processes? What other components might be used, such as sound, smell, texture, movement?
* How can time-based artworks be recorded or preserved? What might be the challenges and opportunities for artists who work with time-based art?
* In what ways is this artwork dependent on the space it is in; for example, a drawing machine that responds to weather conditions, or projections on a building or natural landscape?
 |
| Exploring performance-based artworkIntroductory point 5-6 | * What is happening in this performance art? When does it start, when does it end, or does it loop?
* How do performance artists interact with space and objects in their artwork?
* Is time moving continuously forward?
* In what ways is the artist/s present in the artwork?
* How might this artwork be different if it was a 3D artwork or a 2D artwork? Would it change your interpretation?
* How might you use your body as material in an artwork? How is this different or similar to the ways people use their bodies in dance or drama?
* What other art forms has the artist incorporated into this performance-based artwork? Are they using sound or music? Dance? Poetry?
* What is the history of performance art? How have artists used their bodies as material to communicate meaning in their work?
* How can a performance work be recorded or documented? Does the recording become the artwork, or is the performance the artwork?
* What is the role of the audience in this artwork?
* In what ways does the viewer become a part of the work? How would the location, time and place impact this relationship?
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| Exploring installation and site-specific artworkIntroductory point 5-6 | * What is an installation, and how is it different to a sculpture?
* Does an artwork have to exist permanently? Why might an artist create ephemeral artwork?
* How do you feel when you experience this installation? What are you experiencing that makes you say that?
* In what ways does the audience engage with this installation, and how might that change for each viewer?
* How might you create an environment for an audience to engage in to communicate your artistic ideas? In what ways would you approach this differently to creating a composition for a 2D or 3D artwork?
* Does the artwork respond to audience involvement? Is the audience expected to be involved or to contribute to the work? In what way does that make this a collaborative artwork?
* In what ways can time and the environment impact a site-specific work?
* What is the relationship between this installation and the environment it is in? How might this change if the artist had decided to install the artwork in a different space; for example, in a gallery or in an outdoor environment, a shopping mall or a remote space?
* In what ways are contemporary First Nations Australian artists exploring site-specific and installation art as a vehicle for communicating meaning about relationships with and responsibility for Country/Place?
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| VISUAL ARTS PRACTICE – EXAMPLES OF KNOWLEDGE AND SKILLS |
| Exploring ideas for artworks |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| Artists represent real and imagined worlds, ideas, perspectives and meaning in their artwork and through their arts practice. | Exploring events such as past or present, personal, local, community, regional or global eventsIntroductory point F-2 | * What could you include in an artwork about an event significant to your family or community?
* Have you engaged in an event similar to the one in this artwork? How was it different or similar? How might this event be portrayed from a different perspective?
* When was this artwork created and by whom? Did this artwork serve a purpose in its time and place? What was going on in the world locally and/or globally when this work was created?
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| Exploring environments such as natural, built, personal, macro and micro environments Introductory point F-2 | * Where are you looking at this landscape from? Are you a bird in the sky, an animal on the ground, or from what other perspective can you see this landscape?
* How is the relationship between the natural and built environment represented in this artwork?
* How would you represent your local area (balcony, yard, neighbourhood, town, city)? How is the location represented in this artwork significant to the artist?
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| Exploring objects, such as still life or objects with personal meaning, selected for appearance or visual metaphorIntroductory point F-2 | * What objects can you collect from your daily life to create an interesting sculpture about you?
* What is the artist communicating about themselves, or about daily life, through the choice of objects in this artwork?
* What objects or symbols could you include in your work to communicate ideas, such as celebration of life, isolation or impending doom?
* What do you need to learn about the context of this work to interpret the metaphors or symbols used by the artist?
 |
| Exploring living creatures such as portraiture, people, animals, creatures and insects Introductory point F-2 | * What shapes make up a face?
* What defines a realistic portrait, and how is it different to the contemporary practice of taking photos of ourselves?
* Who is represented in this arts work, and why do you think they are the subject of the work? Does a portrait have to include a representation of a person?
* What parts make up a figure? What do you need to learn about proportion when drawing a figure?
* What living creatures can you see in this artwork? Why are they here? Is this a scientific drawing? What have you learnt about these creatures from this artwork? How can you learn more about this creature by drawing it in all its parts?
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| Working from imaginationIntroductory point F-2 | * What might you need to consider when creating a composition of your dream? How have other artists created dream compositions?
* What is the most imaginative creature you can create?
* Will you combine elements from existing creatures, change the scale of different parts, or create an entirely new creature?
* What is happening in this arts work that makes it seem like a dreamscape?
* How can you combine reality and fantasy in your work? What processes did the artist use to explore and represent a dream world?
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|  | Exploring abstract and/or sensory artIntroductory point F-2 | * What visual conventions such as colour and line can you use to represent the music you are listening to? If this arts work was a piece of music, what would it sound like?
* Why and how does an artwork make you feel emotional? Would you apply a similar technique to your artwork?
* How far can you simplify the elements and details in your artwork or design without losing meaning?
 |
| Exploring specific themes and ideasIntroductory point 3-4 | * What themes or ideas are we interested in as a class that we might explore for our art making?
* What are your passions or what ideas interest you, and what do you want to say about these ideas in your artwork?
* How has this artist used visual conventions, visual arts processes or subject matter to communicate their ideas? How might you use visual conventions to communicate your ideas?
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| Visual arts across cultures, times, places and other contexts |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Genre/style**Artists, artwork or arts practices characterised by similarities in form, purpose, subject matter, content, technique, conventions or ideologies.**Art movement** A style of art with a specified objective or philosophy that is adopted and followed by a group of artists. | Exploring visual arts grouped by time and placeIntroductory point F-2 | * What story or message does this artwork tell us about culture, people, times or communities?
* In what ways does this artwork connect us to the place where it was created?
* How do artists from different cultures represent concepts of Country/Place or their cultural heritage?
* How do the contexts of time and place, culture or ideology influence the look and meaning of art that is displayed in public spaces?
* In what ways might an artwork combine perspectives of place and collapse them together? What might this mean for our interpretation of place? How might it capture our experience of place across time?
* What can artists teach us about historical events and periods through their artworks and arts practice?
* In what ways can visual arts defy ideas of time and place, or approaches to studying art history, by bringing together the old and the new, and allowing different ways of seeing and being in time and place?
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| Exploring visual arts grouped by genre/style or art movementIntroductory point 3-4 | * Which materials did the artist use and how does that affect the way the content is depicted?
* Is this artwork part of a particular genre (graffiti art, pop sculpture)? How does it meet or challenge the expectations of the genre?
* Does this artist and artwork belong to a particular art movement (Surrealism, Impressionism, Environmental Art, Postmodernism, Process Art, Qajar art)? How does the artist represent the shared vision or ideals of that movement?
* What characteristics of this artist’s practice place them in a particular art movement, genre or style?
* What are the technical approaches that bring these artists together as a group? Do they also share the same philosophies about art? Did they identify as a group, or was the group named later by others?
* In what ways has this artist been influenced by the style or vision of the art movement they are a part of, and in what ways do they differ?
* Were the philosophies, ideals or style of this art movement connected to or dependent on a particular place or time, or did it travel to and influence artists in other places or times?
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| Exploring visual arts grouped by purpose such as concept art, illustration or design Introductory point 5-6 | * What is the purpose of this artwork?
* Did the artist work with a design brief, and how might that have shaped the creative process?
* In what ways can an artwork be functional? What makes a functional object also an artwork? In what ways can an artwork have a functional use?
* How has this illustrator visually represented the concepts or themes explored in this story?
* How do artists develop visual ideas for use in films, video games, animations and other media?
* What is the purpose of concept art? How might you develop a concept for a character in a computer game?
* Does the artist or designer follow a specific design process to develop their ideas?
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| Exploring visual arts grouped through social, gender, political ideals, beliefs and opinionsIntroductory point 7-8 | * What is the message the artist is communicating, and how do you know this?
* Is it always important to understand the artist’s meaning through their artwork? Can you take a different understanding about a work from the one that the artist proposes?
* Why did the artist choose this style of representation to communicate their intentions? What other forms and styles may suit this message?
* In what ways are the opinions communicated in this artwork relevant today? How is an artwork tied to a time or place?
* In what ways is this artist communicating, challenging and provoking ideas and opinions through their arts practice?
* In what ways has the artist used symbolism or allegory to communicate meaning?
* Does this artwork challenge or support your ideas about this theme? What does that make you think about when considering the purpose of visual arts?
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| Practices for planning and creating artworks |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| Students develop ideas for artwork, set goals, reflect on and evaluate their visual arts practice. | Developing ideasIntroductory point F-2 | * What brainstorming techniques might we use to explore variations on a topic, theme or idea?
* How can we approach using divergent thinking strategies when experimenting with media, visual conventions and compositions to build on existing ideas?
* What ideas or themes are we interested in as a class, or are you interested in individually as a starting point for an artwork?
* What are we learning about in other subjects and how might we build on this in our art making?
* What ideas are you developing through using materials as a starting point? What ideas about form and texture does working with modelling inspire for you?
* What do you do when you are stuck for ideas, or don’t know how to expand on existing ideas? How could you mix things up by combining different ideas or processes, adapting or modifying, abstracting an idea or putting it to another use?
* What can you learn from listening to an artist talk about how they develop their ideas, or by looking at artists’ journals or sketchbooks?
* Have you selected a diverse range of artists to inform your practice?
* How is your practice informed by artists who represent a range of genders, cultures, contexts or degrees of notoriety across place and time?
* In what ways can you respond to a challenge as a starting point for developing ideas and artworks, such as “no surface is off limits”, “working with and within restrictions” or “create an artwork day”?
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| Reflecting on their visual arts practiceIntroductory point 3-4 | * In what ways can we observe beyond direct looking to see what otherwise might not be seen, and imagine the next steps for our art making?
* What decisions do you make as an artist when creating?
* What was your favourite part of this experience, and what was the most challenging?
* How can you consciously observe and document processes and actions through your art making to help you make decisions about materials, tools and techniques?
* Why were the techniques you used not as successful as you had hoped, and what can you do to improve next time?
* When reflecting on your work, what might be the ways you can improve your use of techniques, tools and processes?
* How can you push your ideas further by explaining your ideas or art making practice to others? How does the input of your peers help you expand your ideas and develop your visual arts practice further?
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| Evaluating their own visual arts practiceIntroductory point 5-6 | * What was your inspiration for this artwork? Why was it important to you?
* What were your intentions or goals in this artwork? What were you trying to achieve?
* In what ways did you achieve your original aim or intentions, or did your intentions change and develop with the development of the artwork? Are you proud of what you have achieved in making your artwork? Did you enjoy the making process or appreciating the final product more?
* From your reflections, and analysis of your process, what areas could you develop further, and what strategies will you employ to achieve this?
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| Responding to artworks |
| **Description, component, and introductory point** | **Sample questions: Viewpoints in action** |
| When responding to artworks we:* observe
* investigate the artist and the artwork in context
* analyse use of visual conventions, materials, techniques and processes
* interpret meaning.
 | ObservingIntroductory point F-2 | * What do you see? What is the setting? What do you recognise, and what have you not seen before?
* What is happening in this artwork? What do you see that makes you think that?
* Close your eyes and describe the artwork from memory, then look again. What did you miss? What do you notice when you look at the artwork through half shut eyes, or up close, or from far away?
* What familiar features can you identify at a glance the first time you view this artwork? What do you see, feel, hear and experience when you scan slowly across the artwork? What details did you notice that you did not see before? What connections or relationships do you see in the artwork?
* What do you learn when you draw an artwork you cannot see as someone else describes it to you? What did they miss in their description? What was challenging or amusing about this process?
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| Exploring an artist’s practiceIntroductory point 3-4 | * Who made the artwork, what is their story, their vision? What are their passions?
* Was this artwork created by one person or a group of people?
* Where is this artist from? What culture, Country/Place, community are they connected to?
* In what ways is this work representative of what was happening locally or globally when it was created? In what ways is your work representative of your culture, community, gender, perspectives?
* Does knowing more about the context the artwork was created or exhibited in affect your understanding or the way you make sense of the work? How so?
* Describe what you imagine what was happening while this artwork was being created. How can you find out more about this place and time?
* Is this a place-based narrative? How can artists maintain cultural stories and place-based narratives in visual arts works?
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| Investigating and analysing how the artwork was made and is displayedIntroductory point F-2 | * What type of artwork is this? Is it 2D, 3D or 4D? Is there anything that you can’t use to make an artwork?
* Where and how is the artwork displayed? What is around the artwork? Is there an intended narrative or communication between this work and the artworks around it?
* Was the artwork created specifically for this space? How might it be different if the artwork was moved to a different environment?
* Would you describe this artist’s process as intuitive or systematic? What might be the artist’s reasoning for choosing this way of working?
* How does the artwork use visual conventions to convey meaning?
* Why does this artist work with these materials? How would the artwork change if different materials, techniques or processes were used?
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| Interpreting meaningIntroductory point 3-4 | * How do you make sense of this artwork? What do you think is the story or meaning?
* In what ways does the artist represent the subject matter? How do you apply meaning to what you are looking at?
* How does this artwork make you feel? What are you experiencing that makes you feel that? To what extent is your reaction to the artwork the result of your own life experiences, or the deliberate intention of the artist?
* How does investigating the artist’s practice help you to understand the context of the artwork?
* Has the artist used a specific process or practice, symbols, subject matter or metaphors in creating the artwork that may reflect their personal philosophy and ideas?
* How does the intention of the artist differ from your interpretation? Does that make your interpretation valid? Why, or why not?
* Does your opinion about this arts work change the longer you look at it? Why? Did it make you think more seriously about the issue? Did the rest of the class have a similar response, or was it different? Why might this be?
* Who would you like to judge the success of your artwork? Why? How would you like others to judge the effectiveness of your work?
* Who sponsored this work? What do you know about the artist’s personal beliefs as opposed to the sponsor’s? Would you compromise your beliefs to complete a commissioned artwork?
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| Sharing and connecting |
| **Description, component, and introductory point** | **Sample questions: Viewpoints in action** |
| **Curate**To select, organise and present material and artworks for exhibition or informal sharing; the process may include selecting evidence of learning to present to an audience.**Exhibit** A formal or informal display of visual artwork and/or visual arts practice for audiences, including sharing work with peers, a curated exhibition in a formal space and/or on online platforms.**Art spaces** A place where artists display or perform arts works; can be formal such as a gallery, theatre, exhibition hall, or informal such as a public space.Art gallery: may be commercially run, not-for-profit (public such as state and council/library galleries), artist-run initiatives, online galleries. | CuratingIntroductory point 3-4 | * Which of your artworks will you choose to share?
* Who would you like to share your artworks with?
* In what ways are you a curator of your own arts practice?
* What will you select from the development of your ideas, knowledge and skills to share with others to show what you have learnt through your visual arts practice?
* How can we select a number of artworks to best communicate our theme or ideas to an audience? How can we group the works, considering the space, the relationship between the works and the viewer?
* What is the relationship between the artwork and its environment? Was this the artist’s choice, or the choice of the curator, or someone else? How do others engage with the artwork?
* What needs to be done to prepare the exhibition space and the artworks for display? What choices need to be made about framing (cardboard frames, found frames, no frame), lighting, arrangement of works in relation to each other, the viewer and the environment?
* In what ways do curators collaborate with galleries, collectors, artists and others to tell a story or provide a narrative for audiences?
* How do artists communicate background information about their artwork to an audience? What is the purpose for doing so?
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| ExhibitingIntroductory point 3-4 | * How do visual arts help to connect us to others (locally, regionally, globally, across cultures)?
* How can you share your work with others in informal ways?
* In what ways do visual arts foster a sense of community (local, regional, national, global)?
* What role do local governments play in engaging and supporting artists in the community? What opportunities are there for you to explore or participate in events such as library and gallery spaces, and youth arts programs in our community? Are there online events we could participate in?
* Where do we see or hear about the arts in the media; for example, via news feeds or in connection with projects designed to raise awareness or take action about environmental, political or social issues?
* Where can you share work you have created that has a political, environmental or social message to engage with a wider audience?
* What exhibition spaces are you aware of in your local area, such as cafes, hospitals or galleries?
* Does your local art gallery have a website or online space where you can view artworks?
* What is the difference between a public art gallery and a private art gallery?
* Where are there outdoor spaces near you where artwork is displayed, such as sculpture walks, street art, large scale public art, and how are these similar or different to other outdoor exhibits?
* What galleries do you know of that encourage learning and creativity with visitors, through learning spaces, activities and events?
* Does it matter if an artwork is not shared with others; for example, kept in a private journal?
* What is the benefit of art for personal expression, exploration and/or wellbeing?
* In what ways are you an audience for your own art making?
* What is an art exhibition? Does it always have to be in an art gallery?
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| Artists’ practice in context | How artists workIntroductory point 3-4 | * What competitions and awards are available for young artists, designers and crafts people?
* What are careers that have links to visual arts practice, such as engineering, industrial design, architecture, game design?
* What courses, study, entrepreneurship or apprenticeship opportunities are available for young school age artists?
* What do you need to consider when preparing a portfolio for arts courses or apprenticeships?
* Which grants are available for you or other young artists to help develop your arts career?
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| Artists’ practiceIntroductory point F-2 | * Which artists do you know of who are alive now? How do you know about them?
* What careers can people who are interested in art, craft and design have?
* Who are the artists practising in our local community?
* Is there anyone in our school community who might share their arts practice with us? How can you find out more about artists you do not yet know about?
* In what ways can learning in visual arts complement other careers?
* What do you know about artists who work collaboratively? Why would artists want to work with other people or artists?
* How and why might an artist develop and maintain a professional portfolio or website?
* What is the role of galleries and contemporary art, craft and design spaces or networks in presenting and marketing artists’ work?
* How do artists decide how to market and price their artwork?
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| Codes of practice and protocolsIntroductory point 5-6 | * What copyright laws could apply to this work? Why might you need to know that information?
* What protocols do artists need to consider in their artistic practice?
* In what ways do protocols protect the rights of First Nations Australian artists in relation to Indigenous Cultural and Intellectual Property (ICIP)?
* How do artists protect their intellectual property rights? Why is this important?
* What permissions do we need to seek from local government or other organisations such as heritage councils when planning art projects in public spaces? How do we learn about best practices for working with artists, or commissioning art in a public space?
* What codes of practice exist for professional Australian artists?
* How do you identify the work of a recognised artist; for example, when speaking or writing about their work? How do you respectfully and lawfully acknowledge the work of an artist when you are accessing and referring to their work?
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