

9 Course Requirements

9.1 Time allocation for the Preliminary and HSC courses

120 indicative hours — Preliminary course

120 indicative hours — HSC course

It is recommended that:

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

9.1.1 Summary of Preliminary and HSC course requirements

Preliminary Course	HSC Course
<p>A focus on the key components and concepts that need to be known in the visual arts through:</p> <ul style="list-style-type: none">• the content of practice, conceptual framework, frames• making artworks in at least two forms• use of a process diary• broad investigation of ideas in art criticism and art history.	<p>A focus on more interpretive investigations and relationships through:</p> <ul style="list-style-type: none">• the content of practice, conceptual framework, frames• the development of a body of work• use of a process diary• investigation of content through at least five case studies in art criticism and art history.

9.2 Artmaking Requirements

9.2.1 Visual Arts Process Diary

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

Purpose and form of the diary

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

It may suggest some of the technical interests and technical risk-taking a student is involved in through artmaking. Various beliefs and interpretations that they may wish to investigate in their artmaking can be worked through in the diary. Different artmaking practices can be considered in the diary and applied by the student to their own artmaking.

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

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

The diary may include drawings, paintings, sketches, annotated diagrams, notes and ideas, critical comment and reflections, photographs and collections of objects. It can take the form of a sketchbook, folder, container for three-dimensional works, CD-ROM, DVD, files on a memory stick or combination of these.

The diary and artmaking practice

Teachers and students should recognise that a diary is not a necessary condition of artmaking as a practice. However, it plays a highly significant role in the art classroom as a means of developing students' understanding and judgement. Keeping a diary should not necessarily be viewed by teachers and students as a way towards guaranteed success in the practice of artmaking. It is highly recommended that teachers do not encourage students to use their diaries as ends in themselves, nor for them to have a 'life of their own'. The diary must not be used as a substitute for the making of a body of work.

The diary and school-based assessment and external examination

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

The school should retain the student's diary until the completion of the Visual Arts written examination. The diary must be available if required in the HSC examination and in the event of appeals, to verify and provide further evidence of a student's work.

Recording of technical details and copyright matters

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

9.2.2 The development of a body of work — HSC course

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

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

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

The development of a work or works that may be included in the final submission should encourage students to reveal their practical and theoretical understanding of artmaking. This understanding of the concepts and practical actions required in artmaking is informed through the student's engagement with the frames, their understanding of the conceptual framework, and their interpretations of interests applied to their own investigations.

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

The selection of work for a body of work is made on the basis of the student's demonstration of an understanding of artmaking practice. Work is selected to represent a coherent point of view and to indicate the student's intentions as an artist. This selection

should also provide evidence of the conceptual strength and meaning that exists between and within the works included in the body of work.

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

Other students might demonstrate their understanding in a body of work, developing their ideas around a particular interest that might be related through their interpretation and investigation of subject matter, an expressive form and/or an experimental approach to the use of materials.

An individual work may be selected as a body of work on the basis that it reveals a coherent point of view, conceptual strength and meaning and a student's knowledge and understanding of practice. The work would need to provide evidence of sustained investigations with materials and ideas that, over time, have contributed to the conceptual strength and meaning of the work.

Expressive Forms

A body of work may be produced in one of the 12 expressive forms. The following table provides advice for submissions in each of the expressive forms.

Dangerous materials must not be used. If a submission contains materials considered dangerous to health or safety it may not be unpacked, marked or returned to schools if marked corporately. Submissions considered dangerous to health or safety may not be marked in itinerant marking.

Teachers need to ensure that artmaking practices comply with all current legislation relating to occupational health and safety as well as system and school requirements regarding safety.

The overall limitations of size, weight, dangerous and prohibited materials and duration as set out in [Assessment and Reporting in Visual Arts Stage 6](#) need to be followed.

Expressive Form	Suggested submission
Documented Forms	An individual work or series of works documenting time-based events, happenings, performances and site-specific installations.
Collection of Works	A collection or series of works made using different expressive forms.
Drawing	An individual work or series of works with a focus on drawing.
Painting	An individual work or series of works with a focus on painting.
Photomedia	An individual work or series of works in black and white and/or colour made using wet (darkroom) and/or digital practices.
Printmaking	An individual work or series of works with a focus on printmaking.
Textiles and Fibre	An individual work or series of works with a focus on textiles and fibre.
Graphic Design	An individual work or series of works with a focus on graphic design.
Designed Objects	An individual work or series of works with a focus on 3D object design. This expressive form includes wearables, jewellery, architectural design and product design.
Sculpture	An individual work or series of works with a focus on sculpture.
Ceramics	An individual work or series of works with a focus on ceramics.
Time-based forms	An individual work or series of works with a focus on time-based forms. This expressive form includes film and video, digital animation and/or interactives.

9.2.4 Current exclusions

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

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

Teachers should also refer to the ACE Manual for current exclusions relating to the submitted body of work and Content Endorsed Courses and/or JSSTAFE Courses. Breaches of exclusions may lead to students being penalised in marks awarded for their body of work submission.

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

9.3 Art Criticism and Art History Requirements

9.3.1 Case studies in the HSC course

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

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

Case studies and syllabus content

Case studies provide a means of studying particular cases in the visual arts. Their function within the classroom is to illustrate a point or something of significance. They should be developed with consideration of the content as outlined in Section 8 of this syllabus.

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

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

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

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

9.4 Safe Working Practices

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

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

Schools have a legal obligation in relation to safety. Teachers will need to ensure that they comply with all current legislation relating to occupational health and safety as well as system and school requirements regarding safety when implementing their programs.