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Visual Arts

#### Subject Outline | Stage 1

SUBJECT OUTLINE CHANGES

| From 2024 | To 2025 onwards |
| --- | --- |
| There are no changes to this subject outline | |

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Introduction

### SUBJECT DESCRIPTION

Visual Arts is a 10-credit subject or a 20-credit subject at Stage 1, and a 10-credit subject or a 20-credit subject at Stage 2.

In this subject outline, Visual Arts is categorised into the two broad areas of Art and Design.

The broad area of Art encompasses both artistic and crafting methods and outcomes. The processes of creation in both art and craft include the initiation and development of ideas, research, analysis, and exploration, experimentation with media and technique, and resolution and production of practical work.

The broad area of Design encompasses communication and graphic design, environmental design, and product design. It emphasises a problem-solving approach to the generation of ideas or concepts, and the development of visual representation skills to communicate resolutions.

Visual Arts engages students in conceptual, practical, analytical, and contextual aspects of creative human endeavour. It emphasises visual thinking and investigation and the ability to develop ideas and concepts, refine technical skills, and produce imaginative solutions. An integral part of Visual Arts is the documentation of visual thinking. Students learn to communicate personal ideas, beliefs, values, thoughts, feelings, concepts, and opinions, provide observations of their lived or imagined experiences, and represent these in visual form.

Through the initiation and development of ideas, problem-solving, experimentation, and investigation in a diversity of media, processes, and techniques, students demonstrate a range of technical skills and aesthetic qualities.

By analysing other practitioners’ works of art or design, students gain knowledge and understanding of their styles, concepts, content, forms, and conventions, and learn to respond to these works in informed ways. A range of approaches to the interpretation of works of art or design from different cultures and contexts is used to explore the messages and meanings that these works communicate.

Of particular interest in this subject are past and present influences that impact on the visual arts: local and global events, social and political values, different perspectives provided by the diversity of cultural groups, and the styles, aesthetic values, and philosophies of individuals and groups of practitioners of particular times and places.

### CAPABILITIES

The capabilities connect student learning within and across subjects in a range of contexts. They include essential knowledge and skills that enable people to act in effective and successful ways.

The five capabilities that have been identified are:

* communication
* citizenship
* personal development
* work
* learning

The capabilities for communication and personal development are central to the learning requirements, content, and assessment requirements of Visual Arts.

#### Communication

In this subject students develop their capability for communication by, for example:

* making works of art or design to communicate and express feelings, ideas, and concepts
* engaging with information and communication technologies and media to connect with others
* using visual arts language and terminology to analyse and interpret works of art or design and to communicate such understanding in visual, oral, and written forms
* investigating the context within which works of art or design have been created, to gain knowledge of the place of visual arts in the sociocultural life of local and global communities, both past and present.

#### Citizenship

In this subject students develop their capability for citizenship by, for example:

* understanding and acknowledging the important contribution that diverse groups make to the artistic, social, cultural, economic, and political life of local and global communities
* gaining knowledge of the histories and cultural traditions associated with works of art or design from Indigenous and other communities through practice, analysis, and critique
* examining issues relating to artistic, social, cultural, economic, political, and environmental sustainability
* learning to question and challenge the ethical, moral, and legal issues relevant to the visual arts and to reflect these qualities in all aspects of visual arts practice and response.

#### Personal Development

In this subject students develop their capability for personal development by, for example:

* discovering personal identity through the exploration of ideas, thoughts, feelings, values, beliefs, and opinions in visual arts practice and response
* developing their own well-being through engagement with, and a commitment to, the expression of personal ideas, thoughts, feelings, values, beliefs, and opinions
* developing the ability to work independently and collaboratively through the processes of creating, analysing, evaluating, and responding to works of art or design
* developing a personal visual aesthetic to create, analyse, evaluate, and respond to works of art or design
* understanding the important part that engagement in the visual arts plays in the development of personal and cultural identity.

#### Work

In this subject students develop their capability for work by, for example:

* developing skills and abilities related to employability in various industry sectors, including thinking laterally and divergently, problem-solving, being flexible and open to ideas, and establishing and working to deadlines
* learning to work individually and collaboratively through all phases of the visual arts development process, to find solutions to problems
* seeking creative solutions to complex problems, and using higher-order thinking skills to imagine and communicate new possibilities
* gaining insights into the nature of working artistically through active engagement in the work of their local community
* learning to appreciate the contribution that practitioners make to the cultural life of a community, both past and present.

#### Learning

In this subject students develop their capability for learning by, for example:

* engaging in the processes of research, analysis, investigation, experimentation, and the synthesis and application of information to resolve works of art or design
* using both traditional and contemporary techniques to generate ideas and to explore, rework, and transform existing work or ideas into new works
* developing and refining systems of visual representation
* learning to reflect and think imaginatively and to make works of art or design that represent imagined and lived experiences
* investigating the work of practitioners, both individuals and groups, to gain knowledge of their contributions to the practice, history, and theories associated with the visual arts
* understanding how inspiration for ideas, themes, and solutions can be triggered by analysis of works of art or design from a diversity of cultures.

### LITERACY IN VISUAL ARTS

In Visual Arts, teachers develop programs of work that provide opportunities for students to develop some or all of the following literacy skills:

* Explain and justify their ideas as they experiment, plan, synthesise, and make aesthetic decisions about visual arts practice.
* Demonstrate skills in visual literacy that assist in understanding specific elements within systems of visual representation (e.g. style, form, content, iconography, imagery, colour, symbolism, techniques, and composition), and communicating this understanding in visual arts practice and response.
* Use information and communication technologies to research the conceptual, practical, analytical, and contextual aspects of the work of particular practitioners.
* Investigate, select, summarise, and present findings from practice and research in the visual arts through investigation and research reports, exhibition reviews, working notes, visual diaries, and other forms of personal response.
* Communicate ideas, thoughts, feelings, values, beliefs, and opinions through visual arts practice and in the analysis, interpretation, and evaluation of works of art or design in a range of communication forms.

### NUMERACY IN VISUAL ARTS

In Visual Arts, teachers develop programs of work that provide opportunities for students to develop some or all of the following numeracy skills:

* Use measurement or estimation to quantify, conceptualise, and analyse the physical world when engaged in practical visual arts tasks.
* Use spatial sense and geometric reasoning to visualise, represent, and make sense of the natural and built environment.
* Apply a variety of numerical and mathematical thinking skills through practical work in two, three, and four dimensions.
* Apply quantitative concepts to calculate and estimate costs and quantities of the materials required for specific visual arts tasks or projects.
* Understand and apply timing, visual sequencing, and other features of digital technologies involving numeracy skills in the production of works of art or design.
* Use a variety of systems of visual representation such as graphical illustrations, graphs, charts, maps, and diagrams to communicate research findings.

### ABORIGINAL AND TORRES STRAIT ISLANDER KNOWLEDGE, CULTURES, AND PERSPECTIVES

In partnership with Aboriginal and Torres Strait Islander communities, and schools and school sectors, the SACE Board of South Australia supports the development of high- quality learning and assessment design that respects the diverse knowledge, cultures, and perspectives of Indigenous Australians.

The SACE Board encourages teachers to include Aboriginal and Torres Strait Islander knowledge and perspectives in the design, delivery, and assessment of teaching and learning programs by:

* providing opportunities in SACE subjects for students to learn about Aboriginal and Torres Strait Islander histories, cultures, and contemporary experiences
* recognising and respecting the significant contribution of Aboriginal and Torres Strait Islander peoples to Australian society
* drawing students’ attention to the value of Aboriginal and Torres Strait Islander knowledge and perspectives from the past and the present
* promoting the use of culturally appropriate protocols when engaging with and learning from Aboriginal and Torres Strait Islander peoples and communities.

# Stage 1 Visual Arts

## LEARNING SCOPE AND REQUIREMENTS

### LEARNING REQUIREMENTS

The learning requirements summarise the knowledge, skills, and understanding that students are expected to develop and demonstrate through their learning in

Stage 1 Visual Arts.

In this subject, students are expected to:

1. conceive, develop, and make work(s) of art or design that reflect the development of a personal visual aesthetic
2. demonstrate visual thinking through the development and evaluation of ideas and explorations in technical skills with media, materials, and technologies
3. apply technical skills in using media, materials, and technologies to solve problems and resolve work(s) of art or design
4. communicate knowledge and understanding of their own and other practitioners’ works of art or design
5. analyse, interpret, and respond to visual arts in cultural, social, and/or historical contexts.

### CONTENT

Students can enrol at Stage 1 in:

* + Visual Arts — Art

*and/or*

* + Visual Arts — Design.

Visual Arts — Art and Visual Arts — Design are 10-credit subjects or 20-credit subjects at Stage 1.

For both a 10-credit subject and a 20-credit subject, with a focus on either art or design, the following three areas of study must be covered:

* + Visual Thinking
  + Practical Resolution
  + Visual Arts in Context.

#### Area of Study 1: Visual Thinking

Visual thinking skills for artists and designers are integral to the creative or problem-solving process. The concept of visual thinking includes the ability to:

* + view works of art or design — understand the visual codes that describe, explain, analyse, interpret — and ultimately to develop a personal visual aesthetic
  + visually record — inspirations, influences, ideas, thoughts, messages, media, analysis of works of art or design — using technology, developing and refining ideas and skills, and working towards resolution of works of art or design.

Visual thinking for artists usually involves applying a creative or problem-solving process in a logical sequence. At times, however, it can be accidental or unpredictable, and can change direction before the artist is satisfied with the resolved outcome.

Visual thinking for designers is usually based around the development and formulation of a design brief that specifies parameters for the designer. The cyclic design process includes research, analysis, the initiation and development of concepts, the exploration of possibilities, the testing and refining of ideas or concepts, the practising of technical skills, and evaluation, before the design outcome is resolved.

For both Art and Design, visual thinking is about developing the skills to think visually and to record this thinking. This means using drawings, sketches, diagrams, graphical representations, media or materials studies and experiments, concept representations, modelling, prototypes, photographs, photocopies of images, digital graphics, and/or audiovisual digital recording techniques, accompanied by written or recorded annotations to document the thinking.

#### Area of Study 2: Practical Resolution

Works can be resolved using the various practical genres of Art and Design, which may include, for example:

* + *Art*: video, installation, assemblage, digital imaging, painting, drawing, mixed media, printmaking, photography, fabrication (wood, plastic, or metal), sculpture, ceramics, and textiles
  + *Design*
    - product design: e.g. toy, fashion, stage, furniture, and engineering design
    - environmental design: e.g. sustainable interior and exterior design
    - graphic and visual communication design: e.g. branding, illustration, and advertising.

Practical resolution may result in a suite of works or a run of prints. The production of multiple copies of design resolutions may be the most appropriate outcome or may be specified in a design brief. Other design resolutions may include graphic, modelled, or prototype items to fully visualise the outcome.

Students evaluate what they have achieved and provide insights into how processes have affected the outcome. Students learn how to produce a practitioner’s statement.

#### Area of Study 3: Visual Arts in Context

Students have opportunities to contextualise art or design; that is, to place works of art or design culturally, socially, and/or historically. This can be achieved by:

* + experiencing or closely viewing different works
  + analysing and interpreting works of art or design solutions, to enable students to focus their understanding by, for example, observing and researching the artistic or design style; the cultural and social customs and beliefs of the day; the availability and use of media, materials, techniques, and technologies; the intentions, purpose, or beliefs of the practitioner; and the artistic, political, or economic climate of the time or place
  + studying the work of a practitioner and/or artistic/design movement.

Students are introduced to core concepts, forms, styles, and conventions of the visual arts, which could include the study of:

* + genres and styles from different historical and/or cultural contexts
  + elements of composition or design
  + concepts relevant to the genre or style, such as the use of perspective, tonal technique, and overlapping to represent three dimensions
  + media or materials and their application
  + different technologies and their uses
  + techniques or methods and their application.

This area of study draws information and inspiration from the work of past and present practitioners. Examples include:

* + art nouveau decorators
  + Australian photographers
  + digital art
  + Emily Kame Kngwarreye
  + Italian automobile design
  + Japanese Edo period
  + post-Second World War American poster design
  + pre-Columbian artefacts
  + Renaissance painters
  + drought-tolerant landscape design
  + Australian public sculptors
  + twentieth-century Australian symbolists
  + Memphis design
  + Earth art.

## ASSESSMENT SCOPE AND REQUIREMENTS

Assessment at Stage 1 is school based.

### EVIDENCE OF LEARNING

The following assessment types enable students to demonstrate their learning in Stage 1 Visual Arts:

* + Assessment Type 1: Folio
  + Assessment Type 2: Practical
  + Assessment Type 3: Visual Study.

For a 10-credit subject, students should provide evidence of their learning through three or four assessments. Each assessment type should have a weighting of at least 20%.

Students produce:

* + one folio
  + one or two practical works, including a practitioner’s statement for one practical work
  + one visual study.

For a 20-credit subject, students should provide evidence of their learning through four to six assessments. Each assessment type should have a weighting of at least 20%. Students produce:

* + one folio
  + two or three practical works, including a practitioner’s statement for two practical works
  + one larger visual study, or two smaller visual studies.

### ASSESSMENT DESIGN CRITERIA

The assessment design criteria are based on the learning requirements and are used by teachers to:

* + clarify for the student what they needs to learn
  + design opportunities for the student to provide evidence of their learning at the highest possible level of achievement.

The assessment design criteria consist of specific features that:

* + students should demonstrate in their learning
  + teachers look for as evidence that students have met the learning requirements.

For this subject the assessment design criteria are:

* + practical application
  + knowledge and understanding
  + analysis and response.

The specific features of these criteria are described below.

The set of assessments, as a whole, must give students opportunities to demonstrate each of the specific features by the completion of study of the subject.

#### Practical Application

The specific features are as follows:

PA1 Conceptualisation and development of imaginative or personally relevant visual ideas.

PA2 Exploration to acquire technical skills and use media, materials, and technologies. PA3 Documentation of creative visual thinking and/or problem-solving processes.

PA4 Application of technical skills with media, materials, and technologies to communicate visual ideas in resolved work(s) of art or design.

#### Knowledge and Understanding

The specific features are as follows:

KU1 Knowledge of core visual arts concepts, forms, styles, and conventions.

KU2 Knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.

KU3 Understanding of aesthetic or functional qualities in works of art or design.

KU4 Research and acknowledge sources to explore and develop insights into aspects of the visual arts.

#### Analysis and Response

The specific features are as follows:

AR1 Analysis and interpretation of works of art or design from different contexts. AR2 Use of visual arts language to interpret and respond to works and their contexts. AR3 Evaluation of own practical work.

### SCHOOL ASSESSMENT

#### Assessment Type 1: Folio

For a 10-credit subject, students produce one folio that documents their visual learning, in support of their one or two works of art or design.

For a 20-credit subject, students produce one folio that documents their visual learning, in support of their two or three works of art or design.

The folio is a work in progress that should be:

* + useable and manageable
  + portable (paper or digital file)
  + set up to allow for continual modification, addition, and review.

The folio should include evidence of visual learning, such as:

* + starting points for visual thinking
  + the application of creative thinking and/or problem-solving skills
  + sources of inspiration and influence
  + the analysis of works of art or design
  + the development of alternative ideas or concepts
  + the evaluation and review of ideas and progress
  + annotated comments to clarify thinking
  + explorations with genre, media, materials, and technology
  + the practice and application of skills
  + the refinement of ideas leading up to decisions about the final resolved product.

The folio should include visual, practical, written, and/or oral forms of evidence. Written evidence may include, for example, notes, annotations, analytical reports, and/or a structured essay.

For a 10-credit subject, the folio should be a maximum of fifteen A3 pages (or equivalent) of visual and written and/or oral evidence to support resolved practical work.

For a 20-credit subject, the folio should be a maximum of thirty A3 pages (or equivalent) of visual and written and/or oral evidence to support resolved practical work.

For this assessment type, students provide evidence of their learning in relation to the following assessment design criteria:

* + practical application
  + knowledge and understanding
  + analysis and response.

#### Assessment Type 2: Practical

All practicals are resolved from visual thinking and learning documented in the folio. The practical consists of two parts:

* + art or design practical work
  + the practitioner’s statement.

###### Art or Design Practical Work

For a 10-credit subject, students produce one or two practicals, one of which must be a resolved work. One may be a minor work completed in preparation for a major resolved work, or one minor work and one major resolved work, which may or may not be linked. Programs with one practical must focus on a major resolved work.

A work of art or design may be a single resolved practical or a body of resolved work.

For a 20-credit subject, students produce two or three practicals, one or two (but no more than two) of which must be resolved works. One or two practicals may be a minor work in preparation for a major resolved practical. The practicals are not required to be linked.

Whether the practicals are linked or not, students may wish to diversify their work to engage in different genres, styles, skills, and ideas.

Producing the final resolved practical work(s) of art or design involves the application of technical skills. This may include the production of multiple copies, print runs, sets or suites, or the making of an artefact, model, or prototype.

Art practicals may take any of the following forms: film, animation, installation, assemblage, digital imaging, painting, drawing, mixed media, printmaking, photography, fabrication (wood, plastic, or metal), sculpture, ceramics, and/or textiles.

Design practicals may be categorised in the broad areas of product design, environmental design, graphic design, or visual communication.

###### The Practitioner’s Statement

For a 10-credit subject, students prepare a written practitioner’s statement for one resolved practical.

For a 20-credit subject, students prepare two written practitioner’s statements, for one resolved practical and one other work, or for two resolved practicals.

A practitioner’s statement for art practical work should include:

* + a description of starting points and influences
  + an explanation of the intended meaning or message of the practical work or works
  + the student’s evaluation of their own practical work or works.

A practitioner’s statement for design practical work should include:

* + a description of the design process and feedback provided on ideas and trials
  + an evaluation of how well the design resolution meets the parameters of the design brief
  + the student’s evaluation of their own practical work or works. Each practitioner’s statement should be a maximum of 250 words.

For this assessment type, students provide evidence of their learning primarily in relation to the following assessment design criteria:

* + practical application
  + analysis and response.

#### Assessment Type 3: Visual Study

For a 10-credit subject, students produce one visual study.

For a 20-credit subject, students produce one larger visual study, or two smaller visual studies.

A visual study is an exploration of, and/or experimentation with, a style, an idea, a concept, media, materials, methods, techniques, and/or technologies. Students base their exploration and/or experimentation on analysis of the work of other practitioners, individual research, and the development of visual thinking and/or technical skills. They present the findings of their visual study as well as their conclusions and insights.

Teachers may either:

* + develop plans for class or group visual studies that feature contributions from individual students

*or*

* + work with individual students to formulate and plan visual studies in areas of personal interest.

A visual study may be connected to, but must not repeat, other aspects of the teaching and learning program. Teachers may decide, in consultation with students, to diversify and direct students into areas of art or design not covered elsewhere in the teaching and learning program. Ideas for visual studies are provided on the SACE website ([www.sace.sa.edu.au).](http://www.sace.sa.edu.au/)

This assessment type should involve:

* + locating and acknowledging information about the chosen visual study
  + analysing and interpreting the work of relevant practitioners and works of art or design in context; this may be used as a starting point, and could continue throughout the visual study to inform the explorations and/or experiments
  + exploring and/or experimenting with styles, concepts, ideas, media, materials, methods, techniques, and/or technologies, to further develop visual thinking and technical skills
  + analysing information and ideas, and/or visual thinking and technical skills, and thoughts on visual arts
  + developing and communicating insights into aspects of the visual arts.

A visual study could be presented in a variety of forms, such as a visual diary, a folio, a website, a display, or a digital recording, supported with written or oral information and comments. Written material may be in the form of notes, analytical reports, a structured essay, or a combination of these.

As a guide, for a 10-credit subject a visual diary, folio, website, or display should be between eight and twelve A3 pages (or equivalent) of practical study; a digital recording should be between 3 and 4 minutes. Supporting material should total a maximum of 750 words if written or a maximum of 5 minutes if oral, or the equivalent in multimodal form.

As a guide, for a 20-credit subject a visual diary, folio, website, or display should be between sixteen and twenty-four A3 pages (or equivalent) of practical study; a digital recording should be between 6 and 8 minutes. Supporting material should be a maximum of 1500 words if written or a maximum of 10 minutes if oral, or the equivalent in multimodal form.

For this assessment type, students provide evidence of their learning in relation to the following assessment design criteria:

* + practical application
  + knowledge and understanding
  + analysis and response.

### PERFORMANCE STANDARDS

The performance standards describe five levels of achievement, A to E.

Each level of achievement describes the knowledge, skills, and understanding that teachers refer to in deciding how well a student has demonstrated their r learning on the basis of the evidence provided.

During the teaching and learning program the teacher gives students feedback on their learning, with reference to the performance standards.

At the student’s completion of study of a subject, the teacher makes a decision about the quality of the student’s learning by:

* + referring to the performance standards
  + taking into account the weighting of each assessment type
  + assigning a subject grade between A and E.

Teachers can use a SACE Board school assessment grade calculator to help them to assign the subject grade. The calculator is available on the SACE website ([www.sace.sa.edu.au).](http://www.sace.sa.edu.au/)

#### Performance Standards for Stage 1 Visual Arts

|  |  |  |  |
| --- | --- | --- | --- |
| Practical Application | | Knowledge and Understanding | Analysis and Response |
| A | Coherent and well-considered conceptualisation and development of imaginative or personally relevant visual ideas.  Comprehensive exploration to acquire technical skills and use media, materials, and technologies.  Reflective and thorough documentation of creative visual thinking and/or problem-solving processes.  Effective application of technical skills and sensitive use of media, materials, and technologies to communicate visual ideas in resolved work(s) of art or design. | In-depth knowledge of selected core visual arts concepts, forms, styles, and conventions.  In-depth knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.  Discerning understanding of aesthetic or functional qualities in works of art or design.  Productive and well-considered research, including locating and appropriately acknowledging sources, exploring, experimenting, and developing perceptive and clear insights into a range of aspects of the visual arts. | Perceptive analysis and interpretation of a variety of works of art or design from different contexts.  Clear and consistent use of visual arts language to interpret and respond to works and their contexts.  Insightful evaluation of own practical work. |
| B | Well-considered conceptualisation and development of imaginative or personally relevant visual ideas.  Thorough exploration to acquire technical skills and use media, materials, and technologies.  Thoughtful documentation of creative visual thinking and/or problem-solving processes.  Mostly effective application of technical skills, and some sensitive use of media, materials, and technologies to communicate visual ideas in resolved work(s) of art or design. | Some depth of knowledge of selected core visual arts concepts, forms, styles, and conventions.  Some depth of knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.  Clear understanding of aesthetic or functional qualities in works of art or design.  Well-considered research, including locating and appropriately acknowledging sources, exploring, experimenting, and developing mostly clear insights into different aspects of the visual arts. | Thoughtful analysis and interpretation of works of art or design from different contexts.  Mostly clear and consistent use of visual arts language to interpret and respond to works and their contexts.  Well-considered evaluation of own practical work. |
| C | Considered conceptualisation and development of imaginative or personally relevant visual ideas.  Competent exploration to acquire technical skills and use media, materials, and technologies.  Appropriate documentation of creative visual thinking and/or problem-solving processes.  Competent application of some technical skills with media, materials, and technologies to communicate visual ideas in resolved work(s) of art or design. | Knowledge of selected core visual arts concepts, forms, styles, and conventions usually demonstrated in practical work.  Appropriate knowledge and mostly clear understanding of visual arts in different cultural, social, and/or historical contexts.  Appropriate understanding of aesthetic or functional qualities in works of art or design.  Considered research, including locating and appropriately acknowledging sources, exploring, experimenting, and developing some insights into different aspects of the visual arts. | Considered analysis and interpretation of two or more works of art or design from different contexts.  Generally clear use of visual arts language to interpret and respond to works and their contexts.  Considered evaluation of own practical work. |

|  |  |  |  |
| --- | --- | --- | --- |
| Practical Application | | Knowledge and Understanding | Analysis and Response |
| D | Elements of conceptualisation and some development of visual ideas.  Some exploration of media, materials, or technologies.  Partial documentation of creative visual thinking or problem-solving processes.  Partial application of technical skills in developing works of art or design. | Some basic knowledge of selected core visual arts concepts, forms, styles, and conventions.  Recognition of one or more elements of visual arts in a cultural, social, or historical context.  Some recognition of aesthetic or functional qualities in works of art or design.  Some basic research, including locating one or more sources, with attempted acknowledgment, exploring, and experimenting. | Some basic consideration of at least one work of art or design, with superficial reference to their context.  Occasional use of visual arts language.  Some description and consideration of own practical work. |
| E | Emerging skills in the conceptualisation and development of visual ideas.  Some attempted exploration of media, materials, or technologies.  Limited documentation of creative thinking or problem- solving.  Attempted application of technical skills to develop a work of art or design. | Some recognition of selected core visual arts concepts, forms, or styles.  Limited understanding of a visual arts context.  Emerging awareness of the need to understand aesthetic or functional qualities in works of art or design.  Attempted engagement in a directed research process. | Emerging awareness of connections between works of art or design and their contexts.  Emerging use of visual arts language.  Some description of own practical work. |

### ASSESSMENT INTEGRITY

The SACE Assuring Assessment Integrity Policy outlines the principles and processes that teachers and assessors follow to assure the integrity of student assessments. This policy is available on the SACE website ([www.sace.sa.edu.au)](http://www.sace.sa.edu.au/) as part of the SACE Policy Framework.

The SACE Board uses a range of quality assurance processes so that the grades awarded for student achievement in the school assessment are applied consistently and fairly against the performance standards for a subject, and are comparable across all schools.

Information and guidelines on quality assurance in assessment at Stage 1 are available on the SACE website ([www.sace.sa.edu.au).](http://www.sace.sa.edu.au/)

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## SUPPORT MATERIALS

### SUBJECT-SPECIFIC ADVICE

Online support materials are provided for each subject and updated regularly on the SACE website ([www.sace.sa.edu.au).](http://www.sace.sa.edu.au/) Examples of support materials are sample learning and assessment plans, annotated assessment tasks, annotated student responses, and recommended resource materials.

### ADVICE ON ETHICAL STUDY AND RESEARCH

Advice for students and teachers on ethical study and research practices is available in the guidelines on the ethical conduct of research in the SACE on the SACE website ([www.sace.sa.edu.au)](http://www.sace.sa.edu.au/)