Visual arts Stage 5 (Years 9–10)

100-hour sample scope and sequence

**Consulted with**: Secondary Curriculum subject matter experts

**Creation date**: 17 February 2025

# What in the world? (30 hours)

Table 1 – Terms 1–2

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| Essentials | Unit and assessment overview |
| Learning overview | How do artists challenge the audience’s point of view about art and the world? How can we experiment with conceptual and material approaches to challenge established ideas about art?  Students explore real and imagined worlds as sources of inspiration to challenge and reimagine traditional ideas about art. They investigate contemporary artists whose material and conceptual practice questions established roles and relationships between artists, artworks, audiences and the world. Students expand their understanding of art making practice, thinking critically about art forms and conventions. They explore contemporary practices to represent concepts in a selection of media and art forms. Students reflect on their investigations and experimental art making to present a contemporary artwork that engages and challenges audiences to think deeply and differently about art and the world. |
| Assessment outcomes | **VA5-AMC-01** makes and refines artworks to represent different ideas informed by an understanding of Artworld concepts and their relationships  **VA5-CHC-01** analyses and interprets Artworld concepts and their relationships in Art critical and historical studies |
| Assessment | Students are provided with regular formative assessment opportunities as they document their process of exploring contemporary practices to make an artwork. They construct a critical and historical response exploring traditional and contemporary practices. |

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# ‘Say cheese’ – the portrait project (30 hours)

Table 2 – Terms 2–3

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| --- | --- |
| Essentials | Unit and assessment overview |
| Learning overview | How do artists make choices about techniques and subject matter to create meaning in portraits? How can we make material and conceptual choices in portraiture to effectively represent the subject’s perspectives, values and beliefs to audiences?  Students explore the evolution of portraiture across various cultures and time periods, with a focus on the Australian context. Through preliminary art making, and in critical and historical studies, students consider the significance of portraiture as a category of representation in visual arts. Students experiment with diverse media and styles as they develop their own artistic voice, informed by their investigation into the works of a range of artists. Acknowledging the connections between art making and critical and historical practices, students use their visual arts diary to document their process of research, experimentation and development of concepts and techniques. From preliminary and experimental art making, they make selections and refinements that explore portraiture and reflect on the way they apply Viewpoints to create meaning in their work. |
| Assessment outcomes | **VA5-AMV-01** applies and evaluates Viewpoints to refine artistic intent and represent meaning in artworks  **VA5-CHV-01** interprets meaning and significance of artworks and the artworld using Viewpoints |
| Assessment | Students are provided with regular formative assessment opportunities as they document their process of developing intention and meaning in their art making. They apply and evaluate Viewpoints to position their art making and critical and historical practice, by presenting artwork(s), selected supporting material and artworld research. |

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# Curatorium (40 hours)

Table 3 – Terms 3–4

|  |  |
| --- | --- |
| Essentials | Unit and assessment overview |
| Learning overview | How do artists and curators create meaning when making, selecting and displaying artworks for audiences? How can we represent points of view and make connections between them in a proposed exhibition?  Students refine their understanding of how bodies of work develop over time as they select and refine works that represent their practice as an artist. Expanding their role as art practitioners, students position themselves as artist, curator, historian and critic to develop a concept for an imagined exhibition, with their works supported by works of other artists drawn from a critical and historical investigation. They make selections from their own practice to represent their intention and consider how creative exchanges can occur between artists when their works are curated and exhibited together. Students consider how artworks are positioned both thematically and physically as they explore the impact of relationships and interactions between artists, artworks, curators and audiences. |
| Assessment outcomes | **VA5-AMP-01** selects and applies aspects of Practice to represent points of view in a body of work  **VA5-CHP-01** investigates and interprets aspects of Practice to represent Art critical and historical perspectives |
| Assessment | Students are provided with regular formative assessment opportunities as they develop and stage an exhibition of a body of work, supported by a critical and historical investigation referring to a selection of artists. |

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NESA (NSW Education Standards Authority) (2021) ‘[Advice on scope and sequences](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-scope-and-sequences)’, Programming, NESA website, accessed 11 March 2024.

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