

Classroom Guide | Artist Files

Self Determination

Jeanette James

for Secondary Years



The Palawa people are the first peoples and traditional custodians of Lutruwita (Tasmania).

NAVA acknowledge and admire the resilience of the Palawa women and their commitment to maintaining cultural knowledge and traditions for future generations of Palawa peoples.

We pay our respects to Palawa elders, past and present.

Cover image: Jeanette James, Palawa people, Tasmania, born Launceston, Tasmania 1952. Echidna quill necklace, 2007, Moonah, Tasmania, echidna quill on hand made flax thread, 50.0 cm (approx length), Rhianon Vernon-Roberts Memorial Collection 2007, Art Gallery of South Australia, Adelaide, © Jeanette James.

A. | Overview

In this guide, students explore the concept of 'self-determination' as it relates to the professional practice and work of contemporary Palawa artist Jeanette James and the evolving practice of Tasmanian Aboriginal shell necklace stringers.

Learning Objectives

Students will:

- Investigate how Aboriginal artists, and their work, contribute to truth telling and the continuation of culture and knowledge across time.
- Consider the impact of generational knowledge on the development of an artist's practice.
- Understand and explain how art practices shape the identities of individuals and communities.
- Identify barriers to self-determination for First Nations artists and ways that individuals and communities can support their rights.
- Understand and explain the ways that colonisation has impacted Aboriginal peoples' culture, knowledge, traditions and art practice.

B. | Curriculum Links

This guide is linked to the following curriculums:

- **Page 20 - Australian Curriculum 9.0, Visual Arts 7-10**
- **Page 22 - NSW Curriculum Visual Arts 7-10 Syllabus**
- **Page 24 - Victorian Curriculum Visual Arts 7-10**
- **Page 26 - Western Australian Curriculum Visual Arts 7-12 Syllabus**

C. | How to use this Guide

This guide can be used in multiple ways – as a teacher reference, a classroom resource or lesson presentation. Further information is provided via a link when text is **in bold**.

The included Artist File allows the artist's voice to be present in classroom learning. NAVA recommends that all interactions with the activities and information included in this resource be accompanied by a viewing of **this video**.

The Code of Practice is an integral resource for all contemporary artists working in Australia and those that work with them, including schools, educators and student artists. The full Code of Practice can be viewed at **code.visualarts.net.au**.

The guide includes verbal, written and practical learning activities. For more information see the **NAVA website**.

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Talking points

1. Erasure and censorship of Aboriginal peoples, cultures, knowledges and histories.
2. Aboriginal artists have the right to choose how and where their work is presented.
3. Artistic practice is an act of enduring resilience and resistance.
4. Connection with culture is a human right.
5. Generational knowledge is fundamental to the development of an art practice.

View video

Watch the
YouTube video

Artist File:
Jeanette James



About the artist | Jeanette James

Born 1952, Launceston, Tasmania, Australia; Palawa people

Jeanette James is a Palawa woman and shell stringer from a long line of Aboriginal families in Tasmania who have maintained the practice of shell necklace stringing since time immemorial. She is also known for her unique quill work made from Tasmania's short beaked echidna, which she has a permit to collect.

As a child, James and her sister collected shells for their mother, artist Corrie Fullard, on the beach at Flinders Island – also home to James' grandparents. As a teenager, the sisters helped Fullard make shell ornaments that they sold at a local shop.

James' works is held in the permanent collections of major museums and galleries including National Gallery, Canberra; the Art Gallery of South Australia, Adelaide; the Queensland Art Gallery and Gallery of Modern Art, Brisbane; Queen Victoria Museum and Art Gallery, Launceston; the Museum and Art Gallery of the Northern Territory, Darwin; and the Lake Macquarie City Art Gallery, New South Wales.

Highlights of her career include winning the Wandjuk Marika award at the 2000 National Telstra Aboriginal and Torres Strait Islander Art Awards and the Premier's Award for Artistic Excellence at the 2014 Tasmanian Arts and Craft Fair.

Photo by Jillian Mundy, 2020.



The Code says... | Self-determination

First Nations people have long called for increased autonomy within the structures of the Australian state, which is referred to as the concept of 'self-determination'.

Self-determination includes the rights:

- not to be discriminated against
- to enjoy culture, lands and waters
- to be economically self-sufficient
- to be involved in decision-making processes that impact upon First Nations lives
- for a community to govern and manage its own affairs

'Self-determination' in First Nations of Principles, Ethics and Rights
Code of Practice for the Visual Arts, Craft and Design, 2022

“There is an expectation for us, as a group of Aboriginal women responsible for maintaining such an important part of our culture for future generations, to follow cultural protocol...”

Jeanette James

The Artist File | Before viewing

1. When does a person become an 'artist'? Do different cultures have different definitions for this label?
2. What barriers to culture and tradition has colonisation created for Aboriginal and Torres Strait Islander people?
3. How can an artist alter a viewer's understanding of history?



Image : Jeanette James, Palawa people, Tasmania, born 1952, Launceston, Tasmania, Blackcrow and kelp shell necklace, 2007, Moonah, Tasmania, blackcrow and kelp shells on nylon thread, 176.0 cm (length); Rhianon Vernon-Roberts Memorial Collection 2007, Art Gallery of South Australia, Adelaide, © Jeanette James.

The Artist File | After viewing

1. Whose responsibility is it to revive and maintain culture?
2. Why is exhibiting with her mother so significant to James?
3. James uses her work as a way to talk about her history. What knowledge does a work of art hold? Can it tell a full story in the absence of its creator?



Image : JAMES, Jeanette /Palawa people;Aboriginal, b.1952 / Trimanya 2007 / Tasmanian echidna quills, hand-rolled flax fibre string with echidna claw clasp / Purchased 2008. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Jeanette James / Cited on 21/07/2022

Extend learning | Self-determination

Self-determination is a human right. At its core, is the right to choice and autonomy.

All people have this right and, in Australia, self-determination has a particular application for Aboriginal and Torres Strait Islander peoples.

The Australian Human Rights Commission states:

- Self-determination is an 'ongoing process of choice' to ensure Indigenous communities are able to meet their social, cultural and economic needs.
- The right to self-determination is based on the simple acknowledgement that Indigenous people are Australia's first people, as was recognised by law in the historic Mabo judgement.
- The loss of this right to live according to a set of common values and beliefs, and to have that right respected by others, is at the heart of the current disadvantage experienced by Indigenous Australian.
- Without self-determination it is not possible for Indigenous Australians to fully overcome the legacy of colonisation and dispossession.

'Indigenous peoples have the right to self-determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development.'

United Nations Declaration on the Rights of Indigenous Peoples, Article 3

Extend learning | Self-determination

Create

James was taught shell stringing by her mother. She speaks about this relationship and the cultural knowledge passed down between generations as being integral to the development of her own artistic practice.

Think about the steps or processes involved in a skill you have been taught by someone in your family. How would you teach this to the next generation?

Create a three dimensional set of instructions.

Respond

James uses her contemporary stringing practice to share the history of Palawa women and people in Lutruwita (Tasmania).

After surviving for thousands of years, shell stringing was at risk of being lost. Commitment to teaching the processes and techniques of collecting, preparing and stringing shells has ensured the practice will continue.

Thinking about your own artistic practice, where do the techniques and processes you choose originate from? Investigate the origins and evolution of your techniques and processes.

Discuss

Whose responsibility is it to ensure Aboriginal artists' right to self-determination is upheld?

What role does truth telling have in Aboriginal peoples right to self-determination? What truths do your community need to acknowledge?

Many artist use appropriation in their works of art. Is it ever okay to appropriate the work of Aboriginal artists? Explain your answer. Now, consider what implications your answer has to Aboriginal peoples' right to self-determination. Is your answer still the same?

Extend learning | Shell stringing

History

Shell necklace stringing is the oldest continuing and most significant cultural tradition of Tasmanian Aboriginal women. The practice of collecting, processing, grading and stringing shells has been handed down through generations of Aboriginal women, particularly the women of the Furneaux Islands.

The survival of shell stringing is testament to the resilience and determination of Tasmanian Aboriginal peoples throughout the violence and disruption of European invasion and colonisation of lutruwita (Tasmania) that began in 1803.

Shell necklaces were originally made as an adornment, given as gifts or as a token of honour, and traded with other sea and land peoples for tools and ochre. Evidence exists dating the practice back at least 2600 years.

Since early colonisation, these shell necklaces have been sold and exchanged for goods, researched, and collected by museums and art galleries both in Australia and internationally.

The maireener shell was originally the only shell used to thread in the necklace-making tradition.



Top: Unknown maker, Flinders Island, Tasmania, Necklace of maireener shells or rainbow kelp shells (*Phasianotrochus irisodontes*) strung together, 19th Century (before 1846), 74.0 cm (length); Donated by Edward George Geogfrey Smit-Stanley, 14th Earl of Derby 1846, Image © The Trustees of the British Museum.

Bottom: Unknown maker, Hobart, Necklace made of shells (*Marinula xanthostoma*), known as toothies, strung together, 19th Century (late) (before 1881?), 121.0 cm (length); Donated by James Edge-Partington 1890. Image © The Trustees of the British Museum.

Extend learning | Shell stringing

Contemporary practice

Contemporary Palawa shell stringers, like James, still learn from their Elders and teach their children. Collecting requires an intimate knowledge of the sea and the tides, commitment and an immense amount of time.

Green maireener shells are the most difficult shells to locate and collect. Consequently, they are favoured over the blue maireener shell, which are found more commonly. A single species necklace of green maireener shells of traditional length (approximately 182cm) can take as long as three years to create due to the amount of time it takes to collect, process and grade the shells.

Shell stringing has evolved with the tools and materials that colonisation introduced. Necklaces are now longer and use a variety of types and smaller shells, which allow for increasingly intricate designs.

Climate change has also forced the practice to evolve. Warmer waters have changed kelp and seaweed growth and seabed conditions. More extreme weather is also affecting the breeding and survival of shells.

In 2009 they were listed as a Tasmanian Heritage Icon by the National Trust of Australia.



Image : JAMES, Jeanette /Palawa people;Aboriginal, b.1952 / Traditional Palawa shell necklace 2006 / Blue maireener, penguin and black crow shells collected from Flinders Island, threaded with synthetic thread. Blue maireener, penguin and black crow shells collected from Flinders Island, threaded with synthetic thread / Purchased 2007. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Jeanette James / Cited on 21/07/2022

The shells used in Palawa shell necklaces are protected under the Tasmanian Living Marine Resources Act 1995.

They can only be collected by Tasmanian Aboriginal people.

Extend learning | Shell stringing

Create

Shell stringing evolved with the introduction of new materials, tools and equipment following European colonisation of Lutruwita (Tasmania).

Traditionally, women pierced a hole in each shell with a tool made from a jaw bone and sharpened tooth of a kangaroo or wallaby. Shells were then threaded onto kangaroo tail sinews or thread made from natural fibres, before being smoked over fire and rubbed in grass to reveal their pearly surface. Shells were polished with penguin or mutton bird oil.

Today, contemporary shell stringers use acids such as vinegar to clean the shells, steel punches to create holes in them and needle and cotton or synthetic thread to string them. These changes have enabled longer necklaces and more intricate and varied designs due to the types of shells that can be pierced.

Developments in shell stringing indicate the changing circumstances and lifestyle of Aboriginal peoples in Tasmania following colonisation, but also highlights their resilience and strong will to continue their culture at a time when they faced endless adversities.

Choose a new tool or material from a place other than in the art room. This might be a kitchen appliance, a gardening tool or cleaning substance.

Using the new tool or material, experiment with an art form and medium you are familiar with.

Document your process and then try to replicate it. Keep trying new ideas and ways of manipulating your form or medium until you can produce the same outcome at least twice.

- How does the new tool or material hinder you?
- How do they enhance your practice and creative outcome?
- Do you feel in control?
- Or are your foreign materials and tools controlling you?

Further reading | NAVA resources

Self-determination - the Code (Resource)

This section of the Code describes the concept of 'self-determination', which has been long called for by First Nations people.

First Nations - the Code (Resource)

This section of the Code explores the issues that impact First Nations artists across the country.

Change the Conversation From Surviving to Thriving (Article)

The reality of a European dominated cultural sector in Australia makes a clear case for cultural safety and re-Indigenising spaces.

Sacred Data (Article)

Poet, film maker and digital producer of Wiradjuri heritage, Jazz Money, examines the potential benefits and threats to Indigenous data sovereignty in increasingly digitised spaces.

Tips to Making a Genuine Commitment to First Nations and People of Colour in the Arts (Article)

Diversity is a white word and the Australian arts sector is governed by a cultural perspective where excellence and success are synonymous with whiteness.

Cultural Authority and Consultation (Article)

When seeking to engage with First Nations cultural heritage on any project, it should be expected that you consult with the appropriate cultural authority at each stage of research, development and production.

Code of Practice Glossary (Resource)

The Glossary includes professional art practice definitions to aid the understanding of the Code of Practice. The terminology included is relevant to all artists, craftspeople and designers.

Further reading | NAVA recommends

Tasmanian Stories: Jeanette James

Brand Tasmania

The Companion to Tasmanian History: The Palawa Voice

University of Tasmania

Information Sheet: Artwork Made Using Animal and Plant Material

Arts Law

Tasmanian Aboriginal shell necklaces: A significant cultural practice

Australian Museum

Collection Object: Necklace of maireener shells

The British Museum

Living Cultures: Shell Stringing

The Orb

Collection Highlights: Tasmanian Aboriginal shell necklaces

National Museum Australia

Right to self-determination

Australian Human Rights Commission

Apology to Tasmanian Aboriginal People

Tasmanian Museum and Art Gallery

Tasmania's Black War: a tragic case of lest we remember?

The Conversation

Educator Information | Curriculum Links

* Blue shading and asterix indicates the curriculum relates to the resource

Australian Curriculum Version 9.0 – Visual Arts (Years 7–10)

Years 7 and 8

Topics	Information & links
Exploring and responding	<ul style="list-style-type: none"> investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts * investigate the diversity of First Nations Australians' artworks and arts practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights *
Developing practices and skills	<ul style="list-style-type: none"> experiment with visual conventions, visual arts processes and materials to develop skills * reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice *
Creating and making	<ul style="list-style-type: none"> generate, document and develop ideas for artworks select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning *
Presenting and performing	<ul style="list-style-type: none"> curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences

Australian Curriculum Version 9.0 – Visual Arts (Years 7–10)

Years 9 and 10

Topics	Information & links
Exploring and responding	<ul style="list-style-type: none"> investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning * investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice *
Developing practices and skills	<ul style="list-style-type: none"> experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression * reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice *
Creating and making	<ul style="list-style-type: none"> evaluate critical feedback when planning, developing and refining their visual arts practice select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning *
Presenting and performing	<ul style="list-style-type: none"> evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice

Refer to **Appendix** for Australian Curriculum, Assessment and Reporting Authority permissions

NSW Curriculum – Visual Arts Syllabus (Years 7–10)

Stage 4 Outcomes

Topics	Outcomes
Artmaking	<p>4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks *</p> <p>4.2 explores the function of and relationships between artist – artwork – world – audience</p> <p>4.3 makes artworks that involve some understanding of the frames *</p> <p>4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts *</p> <p>4.5 investigates ways to develop meaning in their artworks</p>
Critical and historical studies	<p>4.6 explores aspects of practice in critical and historical interpretations of art *</p> <p>4.7 explores the function of and relationships between the artist – artwork – world – audience</p> <p>4.8 begins to acknowledge that art can be interpreted from different points of view</p> <p>4.9 recognises that art criticism and art history construct meanings</p>

NSW Curriculum – Visual Arts Syllabus (Years 7–10)

Stage 5 Outcomes

Topics	Outcomes
Artmaking	5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks *
	5.2 makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience
	5.3 makes artworks informed by an understanding of how the frames affect meaning *
	5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts *
	5.5 demonstrates developing technical accomplishment and refinement in making artworks *
Critical and historical studies	5.6 applies their understanding of aspects of practice to critical and historical interpretations of art *
	5.7 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art
	5.8 demonstrates how the frames provide different interpretations of art
	5.9 demonstrates how art criticism and art history construct meanings

Visual Arts 7–10 Syllabus © NSW Education Standards Authority for and on behalf of the Crown in right of the State of New South Wales, 2003.

Victorian Curriculum – Visual Arts (Years 7–10)

Years 7 and 8

Topics	Information & links
Explore and Express Ideas	<ul style="list-style-type: none"> • Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks • Explore how artists use materials, techniques, technologies and processes to realise their intentions in artworks *
Visual Arts Practices	<ul style="list-style-type: none"> • Experiment with materials, techniques, technologies and processes in a range of art forms to express ideas, concepts and themes in artworks * • Develop skills in planning and designing art works and documenting artistic practice *
Present and Perform	<ul style="list-style-type: none"> • Create and display artworks, describing how ideas are expressed to an audience
Respond and Interpret	<ul style="list-style-type: none"> • Analyse how ideas and viewpoints are expressed in artworks and how they are viewed by audiences • Identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples *

Victorian Curriculum – Visual Arts (Years 7–10)

Years 9 and 10

Topics	Information & links
Explore and Express Ideas	<ul style="list-style-type: none"> Explore the visual arts practices and styles as inspiration to develop a personal style, explore, express ideas, concepts and themes in art works Explore how artists manipulate materials, techniques, technologies and processes to develop and express their intentions in art works *
Visual Arts Practices	<ul style="list-style-type: none"> Select and manipulate materials, techniques, and technologies and processes in a range of art forms to express ideas, concepts and themes * Conceptualise, plan and design art works that express ideas, concepts and artistic intentions *
Present and Perform	<ul style="list-style-type: none"> Create, present, analyse and evaluate displays of artwork considering how ideas can be conveyed to an audience
Respond and Interpret	<ul style="list-style-type: none"> Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints *

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Western Australian Curriculum – Visual Arts Syllabus

Year 7

Topics	Information & links
Inquiry	<ul style="list-style-type: none"> • Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/ sketches, media testing) * • Application of techniques and processes suited to 2D and/or 3D artwork (e.g. one-colour lino print, observational drawing) * • Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern) • Introduction to one or two of the visual art conventions (e.g. compositional devices, such as the use of directional leading lines to direct the eye into the composition; colour theory)
Art Practice	<ul style="list-style-type: none"> • Processes to develop and produce artwork * • Safe work practices (e.g. hand placement when using a lino tool) • Processes and finished artwork appraised; ways to improve art practice; reflection * • Techniques and processes to support representation of ideas in their art-making *
Presentation	<ul style="list-style-type: none"> • Display options of finished artwork to enhance audience interpretation • Presentation convention of attributing artwork (e.g. printmaking convention of the edition for each print)

Western Australian Curriculum – Visual Arts Syllabus | Year 7 continued

Topics	Information & links
Analysis	<ul style="list-style-type: none"> • One critical framework (STICI or Taylor) to discuss artwork • Use of visual art elements (line, tone/value, colour, shape, texture, form and space; principles of design (movement, balance, rhythm, harmony, pattern, contrast, unity, repetition, scale)); visual conventions and visual art terminology to respond to artwork (e.g. dot point form, discussion or written format) * • Key features identified in the organisation of a composition (e.g. use of focal point, cropping)
Social, Cultural and Historical Contexts	<ul style="list-style-type: none"> • Key features identified in artwork belonging to a given artist, movement, time or place * • Purpose and meaning associated with artwork from the selected artists and art styles *
Interpretation/Response	<ul style="list-style-type: none"> • Personal opinions about their own artwork and the work of others', supported by examples within artwork

Western Australian Curriculum – Visual Arts Syllabus

Year 8

Topics	Information & links
Inquiry	<ul style="list-style-type: none"> • Ideas and design development for art-making (e.g. brainstorm, mind map, annotations/sketches, media testing) * • Application of techniques and processes suited to 2D and/or 3D artwork (e.g. blind contour drawing, rolling a slab) * • Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using line to create implied textural qualities in a drawing) • Development of understanding of visual art conventions including visual inquiry (e.g. observational tonal drawing, developing a storyboard for an illustration) • Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal; series of process photographs, portfolio, sketchbook; or aural presentations on artworks/art styles) *
Art Practice	<ul style="list-style-type: none"> • Processes to develop and produce artwork * • Safe work practices (e.g. wipe desks down with damp cloth after ceramics to remove any traces of dry ceramic dust) • Processes and finished artwork appraised; ways to improve art practice; reflection * • Techniques and processes to support representation of ideas in their art-making *

Western Australian Curriculum – Visual Arts Syllabus | Year 8 continued

Topics	Information & links
Presentation	<ul style="list-style-type: none"> • Display options of finished artwork (decisions as to how and where it might be presented) to enhance audience interpretation • Identification of skills and processes required for an artwork to be considered for display and recognition of the importance of presentation conventions (e.g. framing/mounting)
Analysis	<ul style="list-style-type: none"> • Critical frameworks (STICI or Taylor) to discuss artwork • Use of visual art elements; principles of design; visual conventions and visual art terminology to respond to artwork (e.g. dot point form, verbal or written format) * • Key features considered when constructing a composition (e.g. use of linear and/or atmospheric perspective to create a sense of distance in space)
Social, Cultural and Historical Contexts	<ul style="list-style-type: none"> • Key features recognised in artwork belonging to selected artists, movement, times or places * • Purpose and meaning communicated in artwork from the selected artists and art styles *
Interpretation/Response	<ul style="list-style-type: none"> • Personal opinions about their own artwork and the work of others', supported by specific examples within artwork and reasons to justify opinions

Western Australian Curriculum – Visual Arts Syllabus

Year 9

Topics	Information & links
Inquiry	<ul style="list-style-type: none"> Ideas for art-making appropriate for chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing) * Exploration of media, materials and technologies in order to understand how they can be applied to a variety of art forms * Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. applying colour to a black and white print) * Recognition and use of visual art conventions (e.g. examining the representation of the human form in cultural contexts) Personal responses in written and visual form to illustrate understanding of themes, concepts or subject Introduction of ideas inspired by an artistic style in their own artwork *
Art Practice	<ul style="list-style-type: none"> Materials, techniques and technologies explored to develop and represent their own artistic intention * Safe and sustainable practices when producing artwork Processes and resolved artwork appraised; ways to improve art practice; reflection * Techniques and processes chosen to develop and refine artwork when representing ideas and subject matter *

Western Australian Curriculum – Visual Arts Syllabus | Year 9 continued

Topics	Information & links
Presentation	<ul style="list-style-type: none"> • Consideration of audience engagement and display options when exhibiting artwork related to an art form (e.g. site-specific, ‘Sculptures by the Sea’) • Resolved artwork presented with consideration of personal expression and audience; can be verbal or written
Analysis	<ul style="list-style-type: none"> • Critical analysis frameworks (STICI, Feldman or Taylor) used to analyse artwork from contemporary and past times • Use of visual art language (visual art elements and principles of design), visual conventions and art terminology to respond to artwork (e.g. dot point, short answer essay, verbal format) * • Visual conventions identified in complex compositional arrangement of artwork (e.g. metamorphosis, Cubist fragmentation)
Social, Cultural and Historical Contexts	<ul style="list-style-type: none"> • Identification of representations in artwork within a given context • Viewpoints in artwork from particular artists and styles * • Practices, techniques and viewpoints of artists from different cultural groups *
Interpretation/ Response	<ul style="list-style-type: none"> • Evaluation of their own artwork and the artwork of others’, using examples and evidence to support judgements

Western Australian Curriculum – Visual Arts Syllabus

Year 10

Topics	Information & links
Inquiry	<ul style="list-style-type: none"> • Ideas for own art-making which supports personal learning style and chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing) * • Exploration of a wide range of 2D, 3D and/or 4D visual art techniques, in order to plan and influence the personal choice of materials and technologies * • Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using implied texture and a range of tones to create form) * • Recognition, use of and responding to visual art conventions (e.g. the comparisons between traditional and modernist art styles; the transition from still to moving imagery) • Exploration, development and refinement of their personal style in conjunction with representations of other artists through documentation, drawings, recordings, film • Ideas explored and refined, responding to the style of other artists in their own artwork • Application of a range of visual art techniques to plan and influence the choice of materials and technologies (media testing/exploration) *

Western Australian Curriculum – Visual Arts Syllabus | Year 10 continued

Topics	Information & links
Art Practice	<ul style="list-style-type: none"> Materials, techniques, technologies and processes manipulated to develop and represent their own artistic intentions * Safe and sustainable practices; preparedness for hazardous situations and responsible actions while working with more complex materials in the production and display of artwork Processes and resolved artwork appraised; ways to improve art practice; reflection * Techniques and processes chosen to refine and resolve artwork to a more complex level when representing ideas and subject matter *
Presentation	<ul style="list-style-type: none"> Decision-making in the display of artwork (relationships that influence space and audience) Resolved artwork presented with consideration of personal expression and the connection with the viewer (e.g. a supporting artist statement in verbal or written format)
Analysis	<ul style="list-style-type: none"> Critical analysis frameworks (STICI, Feldman, Taylor or Four Frames) used to analyse a wide variety of artwork from contemporary and past times Use of visual art language (visual art elements and principles of design), visual conventions and art terminology to respond to artwork (e.g. short answer and extended essay form, video or verbal format) * Visual conventions used to refine complex compositional arrangement of artwork (e.g. use of the rule of thirds to create a balanced composition)

Western Australian Curriculum – Visual Arts Syllabus | Year 10 continued

Topics	Information & links
Social, Cultural and Historical Contexts	<ul style="list-style-type: none"> • Artists from different cultural groups and their use of persuasive, communicative or expressive representation * • Viewpoints identified in a range of artwork from contemporary and past times * • Representations within a breadth of artwork *
Interpretation/ Response	<ul style="list-style-type: none"> • Evaluation of their own artwork and the work of others, including consideration of different viewpoints (gender, age, religion, culture) and judgement of the significance of the artwork in a given context

School Curriculum and Standards Authority. (2017). Visual Arts Years 7–10 Content Descriptions. The School Curriculum and Standards Authority does not endorse this publication or product.

Appendix

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NAVA acknowledges the Gadigal, Wangal, Dharug, Dharawal, Kurna, Ngunnawal, Ngambri and Dja Dja Wurrung peoples as the Traditional Custodians and knowledge-holders of the unceded lands on which we live, learn and work.

We acknowledge Aboriginal and Torres Strait Islander peoples as the first artists and storytellers on this continent, and pay respect to Elders past, present and future.

Sovereignty was never ceded.
Always was, always will be
Aboriginal land.

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with permission from artist Jeanette James.

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