

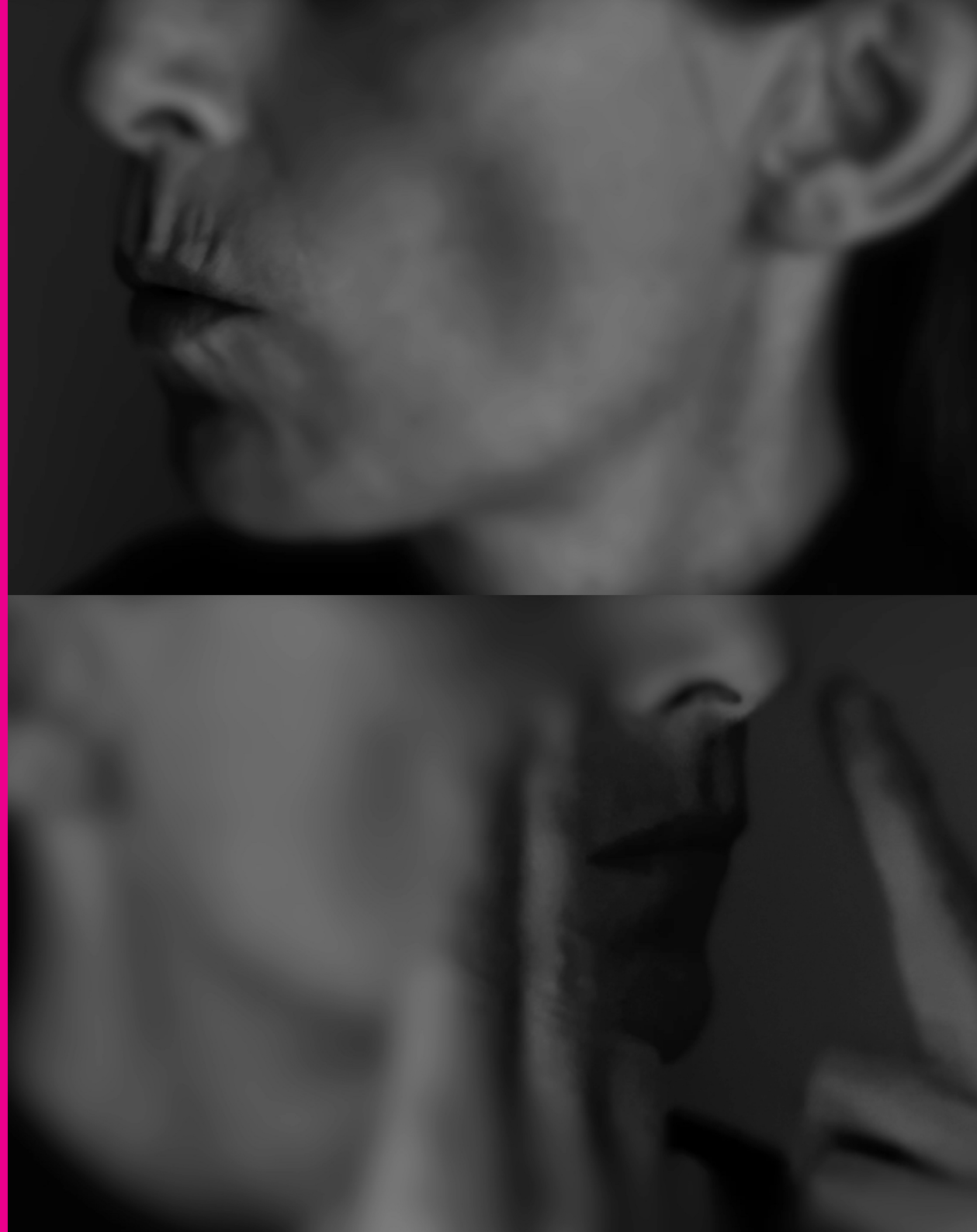


**Classroom Guide | Artist Files**

**Accessibility for  
d/Deaf and Disabled People**

**Sue Jo Wright**

**for Secondary Years**



**NAVA advocates for good practice to ensure inclusion and participation for d/Deaf and Disabled people across all aspects of Australia's contemporary arts – as creatives, arts workers, students, educators and audiences.**

We encourage all those working and participating in the arts to join us in this commitment.

Cover images: WRIGHT, Sue Jo, b. 1975 / Normal, 2022 (still) / 0:18 seconds / single-channel video 4K UHD video, no sound/ © Sue Jo Wright / Cited on 21/09/2022

## A. | Overview

In this guide, students are introduced to Deaf art and culture through the work and practice of Deaf artist and Auslan user Sue Jo Wright. Students examine works of art created with photography, video and textiles and explore the Code of Practice sections *Access Rights for d/Deaf and Disabled People and Community Engagement*.

## Learning Objectives

Students will:

- Understand that Deaf people are a community of people who are culturally and linguistically diverse.
- Know that Aboriginal and Torres Strait Islander people have their own unique sign languages and Auslan is the most commonly used sign language in Australia.
- Create accessible works of arts by considering access from the outset of planning and development.
- Critique and assess, both orally and in writing, the quality of exhibitions and displays through a curatorial lens informed by accessibility.
- Identify barriers to accessibility for d/Deaf and Disabled artists and ways that individuals and communities can support their rights.
- Explore ways that artists use language in works of art to strengthen meaning, transform aesthetics and speak to specific audiences.

## B. | Curriculum Links

This guide is linked to the following curriculums:

- **Page 22 – Australian Curriculum 9.0, Visual Arts 7–10**
- **Page 24 – NSW Curriculum Visual Arts 7–10 Syllabus**
- **Page 26 – Victorian Curriculum Visual Arts 7–10**
- **Page 28 – 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. Language can be visual but not written.
2. Access to arts and culture is a universal human right.
3. One in six people live with disability in Australia - 18% of the population.
4. Auslan is not English, and users are culturally and linguistically diverse.
5. 'Nothing about us without us'.

## View video

Watch the  
YouTube video

**Artist File:  
Sue Jo Wright**



## About the artist | Sue Jo Wright

**Born 1975, Darlinghurst, NSW**

Sue Jo Wright is an award-winning artist working with photography, video and textiles to explore different themes and perspectives through Auslan (Australian Sign Language).

Wright grew up being torn between the 'hearing world' and the 'deaf world,' speaking orally in the beginning of her life and not using sign language until the age of 10. She now creates work to break the barriers between the two 'worlds' and offer the wider community a glimpse into the identity of the Deaf community.

Wright is the Creative Director of Handshapes, hosting meetups and workshops in Auslan to benefit the d/Deaf, hard of hearing, CODAs (children of Deaf adults) and Auslan students. She also provides consulting services to other artists to make their artwork and performances more accessible to d/Deaf and hard of hearing audiences.

Wright has been awarded 2020 Australian Design Centre Award, Seed Stitch Contemporary Textile Awards (SSCTA), was a finalist in the 2021 and 2020 Fisher's Ghost Art Award, Campbelltown Arts Centre and 2017 Maggie Diaz Photography Prize for Women. In 2017, Wright was awarded a Residency at the Bundanon Trust. Wright has a Diploma of Visual Arts at TAFE NSW - St George, Fine Arts.

Photo by Jacquie Manning.





## The Code says... | Access Rights

**'Social inclusion requires universal access, which means that regardless of their abilities, people can approach, enter and make use of an area and facilities in a manner that retains their dignity and independence, without having to disclose their Disability...**

**...Clear communication about the accessibility and experience of a creative work or exhibition space, gives d/Deaf and Disabled people more choice in how they engage with the work. Access and inclusion involves constant learning and work, actively encouraging feedback about access requirements and inclusion experiences, being prepared to listen, and being flexible in adapting to different situations.'**

'The common principles for access and inclusion are:

- Participation
- Accountability
- Non-discrimination and equality
- Empowerment
- Legality
- Equity and justice

In practice this mean that:

- artists and organisations have a responsibility to consult, consider and advise on accessibility
- artists and organisations advocate for provision of access supports
- artists and organisations plan and budget for access provisions'

**deaf (lower case)**

is a medical term used to describe the physical condition of hearing loss.

**Deaf (with an upper case)**

is used to describe a person who identifies as culturally Deaf.

‘The term disability can also include people who are Deaf or hard of hearing (HoH). People from the Deaf community may not identify as having disability and may identify as part of a cultural and linguistic group with their first language being Auslan.’

## The Artist File | Before viewing

1. To what extent can art change people's views and/or actions? How? And, why?
2. What barriers to arts and culture do d/Deaf people face?
3. How do we categorise or label artists? Do these categories and labels accurately explain an artist's identity or their work?



Image : WRIGHT, Sue Jo, b.1975 / Reflecting Mirror 2021 (still) / 4:42 minutes / single-channel video 4K UHD video, colour, no sound/ © Sue Jo Wright / Cited on 21/09/2022

## The Artist File | After viewing

1. Should all artists consider accessibility when creating and displaying work?
2. Why is having a mentor so important to Wright?
3. Wright creates work that includes written English, sign languages (including Auslan and American Sign Language) and the ambiguous silent mouthings of a spoken language. Who is Wright's work for?



Image : WRIGHT, Sue Jo, b. 1975 / I'll Tell You Later 2021 / White handkerchief, red cotton threads, 24 x 24 cm unframed / Collection: Private Collection. © Sue Jo Wright / Cited on 21/09/2022

## Extend learning | Sign Languages in Australia

In Australia, Auslan is the most commonly used sign language for Deaf people and is accepted by the Federal Government as a community language ‘with a distinct culture, recognised by shared history, social life and sense of identity.’ It is estimated that there are between 138 and 300 different sign languages used around the world. Each sign language is unique and, like all languages, evolves over time.

Auslan evolved from sign languages brought to Australia from Britain and Ireland during colonisation. The first known deaf person to introduce British Sign Language (BSL) to Australia was artist John Carmichael who migrated to Sydney from Edinburgh in 1825 at the age of 21. Auslan has since evolved into different dialects used around Australia.

Many people who use Auslan consider themselves to be culturally Deaf (with an uppercase). The Deaf community includes people who are deaf, hard of hearing, children of Deaf adults (known as CODAs) and interpreters, among others. Culture develops around people’s self-identity and is strengthened and enriched when passed down over generations. For Deaf people, their interactions with others and the world is primarily visual, and so Deaf culture is based on this visual orientation. The Deaf community also have

their own history and heritage, which includes things like congregating at night under street lights before Deaf clubs were established, famous Deaf people and stories of how Deaf people have withstood audism and persecution.



Image: John Carmichael (engraver), John Adamson (draughtsman), Melbourne from the south side of the Yarra Yarra 1839, engraving and etching. 17.7 × 35.7 cm (image) 23.6 × 41.2 cm (plate) 27.3 × 43.6 cm (sheet). National Gallery of Victoria, Melbourne. Purchased with funds donated by the Hugh D. T. Williamson Foundation, 2011, Photo: National Gallery of Victoria, Melbourne

**First Nation peoples have used sign languages to communicate since time immemorial.**

Auslan is the most commonly used sign language in Australia.

But, did you know that today there are more than 55 sign languages connected to Aboriginal and Torres Strait Islander languages across the continent?

## Extend learning | Sign Languages in Australia

Indigenous sign languages have existed since time immemorial and are a vulnerable group of languages. There are more than 55 sign languages connected to Aboriginal spoken languages nationwide.

Aboriginal signing is cultural and ceremonial. Their sign languages are used by both d/Deaf and hearing people to communicate day-to-day and to address taboos on speaking, facilitate hunting or to communicate women's and men's business.

Indigenous sign languages do not follow the grammar of either Auslan or English, rather they follow the rules of Aboriginal spoken language groups and are culturally bound. The signs are also less obvious when compared to Auslan, as they are not based on what something looks like.

Recently a new sign was added to Auslan to acknowledge First Nations history. The origin of the original sign for 'Australia' in Auslan is unclear, but the movement of the sign is commonly understood to represent convicts being picked up in Britain and placed down in Australia. The new sign was developed by the Deaf First Nations community and has the hands show the shape of the continent, the water surrounding it, people living in cities and Uluru at the centre.



Campbell, April & Carew, Margaret & Green, Jennifer & Foley, Ben. 2021[2013]. Sign in Hansen River - 2014 (Still). Iltyem-iltyem – Australian Indigenous sign languages. Alice Springs: **Batchelor Institute**. (Accessed 2021-09-23).



## Extend learning | Accessible Art

### Create

The Code of Practice for the Visual Arts, Craft and Design offers a checklist for artists to consider the accessibility of their practice and works of art. Use the Checklist for Artists (right) to create a work of art that is accessible.

### Respond

Write a review of a local exhibition. In your review, consider the nature and quality of the accessibility decisions the curator has made for the exhibition, and how (or if) these decisions change the artistic or curatorial intention.

You could respond to the placement of artworks (i.e. height), the legibility of texts (i.e. size, colour, font), the way ideas are communicated (i.e. easy English, captions, interpreters, audio descriptions), visibility (i.e. lighting, non-visual guides) and the physical accessibility of the exhibition and venue.

### Checklist for Artists

- Have you considered ways you could make your work more accessible and inclusive?
- Have you consulted about the accessibility (and access barriers) of the work?
- Have you worked with organisations to make your work accessible when it is presented in their space?
- Is your work accessible when presented online?
- Have you considered whether your work needs information provided to audiences to help them decide on, if and how they experience the work?
- Have you considered your access requirements when producing work or working with organisations?
- Has accessibility been discussed with all relevant parties involved in projects during initial planning?
- Have you engaged with any groups or organisations to improve your disability awareness?

**'Checklist for Artists' in Access Rights for d/Deaf and Disabled People of Principles**, Ethics and Rights. The Code of Practice for the Visual Arts, Craft and Design, 2022

## Extend learning | Language in Art

The use of words and letters in works of art have traditionally been used to indicate authorship. However, written and spoken word has been a significant feature of artists' practice since the early twentieth century when appropriated words, letters and symbols were incorporated into works of art.

American Artist Sol LeWitt (1928 – 2007) argued that ideas alone can be art and coined the term 'conceptual art' in the 1967 article Paragraphs on Conceptual Art. An established art movement in the late 1960s and early 1970s, conceptual artists used language in place of traditional art materials with words being the preferred method of emphasising ideas over visual forms.

Sue Jo Wright uses written word and Auslan signs. Often Auslan is mistakenly understood as not being a language in its own right. Instead, many people think that it is an alternative way of communicating in English – but this is not correct. Auslan is a language that relies on the visual and Wright questions the mainstream understanding of it as a language further by transforming this already visual language into a pictorial language through illustrating hand signs with embroidery.

Wright's work plays on the interaction between artwork and viewer to highlight the barriers faced by d/Deaf and

hard of hearing people, placing those same barriers to understanding on hearing viewers. However, she is also speaking directly to Deaf people with silence, movement and visuals – forms of language that hearing people can often struggle to understand.



WRIGHT, Sue Jo, b. 1975 /  
Holding On 2021 / silk, cotton  
thread © Sue Jo Wright /  
Cited on 21/09/2022

## Extend learning | Language in Art

### Respond

Thinking about what you have learned about artist Sue Jo Wright:

- What do you think her work 'I'll tell you later' is about?
- Who has said this phrase?
- And, to whom? What will be told later?
- Why hasn't it been told now?

Answer these narrative questions for the viewer. Create a new complementary work that states what was said prior or following 'I'll tell you later'.

### Discuss

As an artist, how could you convey meaning in works of art that include language if your audience is linguistically diverse?

### Create

Create a work of art using a language that you use other than English. This could be Auslan, a common or uncommon oral language or a made-up childhood language. You could also consider using a pictorial language made up of symbols or emojis.

As you create your work, assume that the majority of your audience will not use or understand the language you have chosen. Consider ways you can communicate meaning in your work with the absence of a shared language between the work and the viewer. This might be through your use of medium, form, composition or other aesthetic features.

## Further reading | NAVA resources

### **Accessibility in the Arts: A Promise and a Practice** (Resource)

Accessibility in the Arts: A Promise and a Practice is an online guide, open-source pdf, and audio recording, that offers a set of recommendations for small scale arts organisations striving to become more accessible to their audience.

### **Access Rights for d/Deaf and Disabled People - the Code** (Resource)

d/Deaf and Disabled artists experience considerable barriers in employment, funding and participation in arts organisations. This section of the Code presents information on access principles, ethics, and rights, as well as accessibility good practice.

### **Episode 33: Meagan Shand, CEO Arts Access Australia - NAVA in Conversation** (Podcast)

CEO of Arts Access Australia, Meagan Shand sits down with Penelope Benton to discuss Meeting Place: the national forum on arts and disability, held in Alice Springs.

### **Protesting arts funding: sensationalist and inaccurate** (Opinion Article)

The Daily Telegraph published a front-page article criticising public funding for the arts during a pandemic. One of five female artists named and ridiculed as self-indulgent in the article was Claire Bridge who received a \$10,000 grant for a collaborative multi-channel video work with Chelle Destefano. Their project, What I wish I'd told you brings together Deaf voices and centres Deaf perspectives, language, culture and agency.

### **Running Accessible Online Events** (Guide)

Top 10 Tips for Running Accessible Online Events from Accessible Arts.

## Further reading | NAVA recommends

**A brief guide to the Disability Discrimination Act** – Australian Human Rights Commission (Resource)

**Aboriginal sign language have been used for thousands of years**

ABC News (News Article)

**Art for Everyone: Approaches to Inclusive Practice**

Arts Access Victoria (Resource)

**Art Gallery of NSW Auslan Channel**

(Auslan Videos)

**Art in Auslan**

Art Gallery of South Australia (AGSA) ;

**Art in Auslan – Clarice Beckett**

Art Gallery of South Australia (AGSA) ;

**Auslan Art Resources**

Museum of Contemporary Art (MCA)

**Auslan Script Development Workshop**

GRLZ (Video)

**Auslan Signbank** (Dictionary)

**Convention on the Rights of Persons with Disabilities**

(CRPD) – United Nations (Resource)

**Deaf Australia** (website)

**Get the Facts: Auslan**

Arts Access Victoria (Fact sheet)

**How to Put On an Accessible Exhibition**

Shape Arts (UK) (Resource)

**Iltyem-iltyem: Australian Indigenous Sign Languages**

(Website)

**“Nothing About Us Without Us” – Mantra for a Movement** –

Huffpost (Opinion Article)

**Our Deaf Ways**

SBS and Deaf Australia (Visual Podcast)

**Perfectly Imperfect: Sue Jo Wright**

2ser 107.3 (Radio Show)

**Riverwood artist helps deaf community access the arts**

**through sign language**

The Leader (News Article)

**Sign of Time by Sue Jo Wright**

Australian Design Centre (Exhibition)

**What Matters in a Name Sign?**

New York Times (Opinion Article)

## Educator Information | Curriculum Links

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

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

### Years 9 and 10

Topics	Information & links
<b>Exploring and responding</b>	<ul style="list-style-type: none"> <li>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 *</li> <li>investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice</li> </ul>
<b>Developing practices and skills</b>	<ul style="list-style-type: none"> <li>experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression *</li> <li>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 *</li> </ul>
<b>Creating and making</b>	<ul style="list-style-type: none"> <li>evaluate critical feedback when planning, developing and refining their visual arts practice</li> <li>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 *</li> </ul>
<b>Presenting and performing</b>	<ul style="list-style-type: none"> <li>evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice *</li> </ul>

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

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

## Stage 4 Outcomes

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



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

## Stage 5 Outcomes

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

## Victorian Curriculum – Visual Arts (Years 7–10)

### Years 9 and 10

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

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# Western Australian Curriculum – Visual Arts Syllabus

## Year 7

Topics	Information & links
<b>Inquiry</b>	<ul style="list-style-type: none"> <li>• Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/ sketches, media testing) *</li> <li>• Application of techniques and processes suited to 2D and/or 3D artwork (e.g. one-colour lino print, observational drawing)</li> <li>• 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) *</li> <li>• 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 <b>composition</b>; <b>colour</b> theory)</li> </ul>
<b>Art Practice</b>	<ul style="list-style-type: none"> <li>• Processes to develop and produce <b>artwork</b> *</li> <li>• Safe work practices (e.g. hand placement when using a lino tool) *</li> <li>• Processes and finished <b>artwork</b> appraised; ways to improve art <b>practice</b>; reflection *</li> <li>• Techniques and processes to support representation of ideas in their art-making *</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>• Display options of finished <b>artwork</b> to enhance <b>audience</b> interpretation *</li> <li>• Presentation convention of attributing <b>artwork</b> (e.g. printmaking convention of the edition for each print)</li> </ul>

## Western Australian Curriculum – Visual Arts Syllabus | Year 7 continued

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

# Western Australian Curriculum – Visual Arts Syllabus

## Year 8

Topics	Information & links
<b>Inquiry</b>	<ul style="list-style-type: none"> <li>• Ideas and design development for art-making (e.g. brainstorm, mind map, annotations/sketches, media testing) *</li> <li>• Application of techniques and processes suited to 2D and/or 3D artwork (e.g. blind contour drawing, rolling a slab)</li> <li>• 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) *</li> <li>• Development of understanding of visual art conventions including visual inquiry (e.g. observational tonal drawing, developing a storyboard for an illustration)</li> <li>• 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) *</li> </ul>
<b>Art Practice</b>	<ul style="list-style-type: none"> <li>• Processes to develop and produce <b>artwork</b> *</li> <li>• Safe work practices (e.g. wipe desks down with damp cloth after ceramics to remove any traces of dry ceramic dust) *</li> <li>• Processes and finished <b>artwork</b> appraised; ways to improve art <b>practice</b>; reflection *</li> <li>• Techniques and processes to support representation of ideas in their art-making *</li> </ul>

## Western Australian Curriculum – Visual Arts Syllabus | Year 8 continued

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

# Western Australian Curriculum – Visual Arts Syllabus

## Year 9

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



## Western Australian Curriculum – Visual Arts Syllabus | Year 9 continued

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

# Western Australian Curriculum – Visual Arts Syllabus

## Year 10

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

## Western Australian Curriculum – Visual Arts Syllabus | Year 10 continued

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

## Western Australian Curriculum – Visual Arts Syllabus | Year 10 continued

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

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, Kaurana, 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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