

## Visual arts: analysis, development and curation

Supported preparation only; actual school choices and assessed work remain separate

## Formal comparison and context: method

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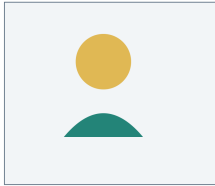
Formal qualities include line, colour, form, space, composition and material. Explain relationships and possible effects before linking them to function and cultural context.

An observation differs from an inferred intention; original classroom studies do not satisfy authentic artist/artwork requirements.

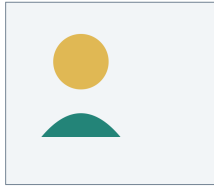
# Visual analysis, context and comparison: source representation

Original composition studies

Centred



Off-centre



Compare balance and the empty space around the figure.

Reused original source-lesson representation; values belong to that source example.

## Formal comparison and context: worked case

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Task: compare the supplied original centred and off-centre composition studies.  
Develop one claim and name what the drawings cannot establish.

Identify the evidence before reading the model.

## Formal comparison and context: reasoning

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The centred study gives a different balance from the off-centre figure with greater negative space. This can redirect attention and suggest isolation or movement, depending on context.

The studies cannot establish any named artist's intent or cultural significance.

## Formal comparison and context: your transfer

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Offer a different interpretation of the off-centre composition with supporting visual evidence.

Pause and give an individual answer with reasons.

## Formal comparison and context: transfer review

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Negative space may suggest possibility or movement rather than isolation if the figure's orientation and open area support that reading.

Identify the exact feature and distinguish interpretation from artist intention. Context could alter the judgement; multiple supported readings are possible.

## Material trials and development: method

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A process record explains a question, changed variable, result and next decision. Keep actual dated trials and references; credit a researched strategy while transforming it to serve your intention rather than copying an appearance.

Keep the interpretation within the supplied evidence.

# Material inquiry and iterative development: source representation

## **Original source / task evidence**

Task: a pupil changes pressure and paper simultaneously, then attributes a texture difference entirely to pressure. Improve the inquiry.

Separate what is stated from the interpretation.  
Material trials and development

Original fictional task source; not an authentic selected work.

## Material trials and development: worked case

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Task: a pupil changes pressure and paper simultaneously, then attributes a texture difference entirely to pressure. Improve the inquiry.

Identify the evidence before reading the model.

## Material trials and development: reasoning

### Material trials and development: reasoning

Separate pressure trials on the same paper, then test paper with pressure held comparable.

Compare actual marks and explain which result supports the next artistic decision.

## Material trials and development: your transfer

### Material trials and development: your transfer

A poorly controlled texture trial produces a useful effect. Can it inform the artwork?

Pause and give an individual answer with reasons.

## Material trials and development: transfer review

### Material trials and development: transfer review

Yes, the actual effect may inform a creative decision even though pressure alone cannot be claimed as its cause. Record changed variables, test a focused follow-up if useful and evaluate the effect against intention.

Artistic value and causal certainty answer different questions.

## Resolved work and exhibition: method

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A curatorial rationale joins selection, relationships, spatial arrangement and audience encounter to a coherent intention. Resolved works need actual making and review; a floor plan is preparation rather than exhibition evidence.

Keep the interpretation within the supplied evidence.

## Resolved artworks and curatorial rationale: source representation

### **Original source / task evidence**

Task: compare arranging original studies by material with arranging them by a developing theme. Justify one order and one omission.

Separate what is stated from the interpretation.  
Resolved work and exhibition

Original fictional task source; not an authentic selected work.

## Resolved work and exhibition: worked case

### Resolved work and exhibition: worked case

Task: compare arranging original studies by material with arranging them by a developing theme. Justify one order and one omission.

Identify the evidence before reading the model.

## Resolved work and exhibition: reasoning

### Resolved work and exhibition: reasoning

Material grouping foregrounds technique; thematic sequencing may foreground a changing idea. Choose according to the actual works and intention, explain sightlines and pacing, and omit a work if it weakens the proposed relationship.

Keep the interpretation within the supplied evidence.

## Resolved work and exhibition: your transfer

### Resolved work and exhibition: your transfer

Viewers may enter the display in reverse order. How could curation preserve the relationship?

Pause and give an individual answer with reasons.

## Resolved work and exhibition: transfer review

### Resolved work and exhibition: transfer review

Test sightlines, labels or a sequence that works from either direction, or justify a feasible entrance cue. Compare actual audience encounter with the intention and explain exclusions.

A floor plan predicts arrangement but does not demonstrate the completed exhibition.

## Check yourself

### Independent retrieval

An artist changes scale and material between two studies. What visual and process evidence would justify retaining one choice for an intended exhibition context?

Write your reasoning before comparing it with the methods and limits taught in this lesson.