Art Theory and Criticism

LEVEL 3	15 TCE CREDIT POINTS
COURSE CODE	ARA315116
COURSE SPAN	2016 — 2023
READING AND WRITING STANDARD	YES
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	YES

This course was delivered in 2019. Use A-Z Courses to find the current version (if available).

Art Theory and Criticism Level 3 enables learners with an interest in art, but who do not necessarily wish to be artists, to immerse themselves in learning about significant developments and movements in art history

These learners are motivated to inquire about the social, cultural and chronological history of the visual arts. Art Theory and Criticism belongs to a suite of Level 3 courses in the visual arts. It is the most theoretical of the three courses that have visual art as the underpinning knowledge. Art Theory and Criticism encourages learners to be confident, think critically and be innovative. It deepens and broadens the knowledge and appreciation of those learners destined to become designers, architects, artists, arts administrators, exhibition curators, art critics or art gallery directors, as well as providing tertiary pathways as theory majors at bachelor level and through research by higher degree (RHD) courses. In this course visual art is used as a generic term that covers art forms such as ceramics, drawing, painting, sculpture, printmaking, photography, video, filmmaking, performance art and conceptual art as well as the disciplines of design and architecture. The term artist includes artists, architects and designers.

Course Description

Art Theory and Criticism is a level 3 course designed to teach learners to write and speak/sign about the content, form and contexts of visual art, architecture and design.

Learners are engaged in understanding political, social and cultural perspectives which have shaped individuals and movements. They identify and analyse art, design and architectural practices and works across a spectrum that includes historical, political, social and contemporary contexts and, through research and inquiry, develop analytical and critical thinking skills.

The course requires learners to complete **eight** (8) Minor Assignments, assessed internally, and **one** (1) extended Major Assignment which forms the basis for external assessment.

Rationale

Art Theory and Criticism Level 3 enables learners with an interest in art, but who do not necessarily wish to be artists, to immerse themselves in learning about significant developments and movements in art history. These learners are motivated to inquire about the social, cultural and chronological history of the visual arts.

Art Theory and Criticism belongs to a suite of level 3 courses in the visual arts. It is the most theoretical of the three courses that have visual art as the underpinning knowledge. Art Theory and Criticism encourages learners to be confident, think critically and be innovative. It deepens and broadens the knowledge and appreciation of those learners destined to become designers, architects, artists, arts administrators, exhibition curators, art critics or art gallery directors, as well as providing tertiary pathways as theory majors at bachelor level and through research by higher degree (RHD) courses.

In this course visual art is used as a generic term that covers art forms such as ceramics, drawing, painting, sculpture, printmaking, photography, video, filmmaking, performance art and conceptual art as well as the disciplines of design and architecture. The term artist includes artists, architects and designers.

Aims

Art Theory and Criticism provides opportunities for learners to acquire knowledge and appreciation of professional artists, art movements and art history. Learners will also have the opportunity to extend their knowledge of, and appreciation of, local artists and art works.

The course aims to provide learners with a working knowledge and appreciation of visual art history, visual art concepts and contemporary art in a global context. It is also intended that learners will develop skills in research, critical thinking and analysis and develop visual art literacy through the completion of this course.

Learning Outcomes

On successful completion of this course, learners will be able to:

1. communicate about visual art works and contexts in oral/signed and written form
2. describe visual art in its cultural, social and historical contexts
3. identify significant concepts and principles of art theory
4. apply knowledge of artistic content and concepts to make judgements regarding art works
5. assess form and composition using visual art language
6. articulate connections between personal experience and the visual arts
7. employ critical thinking, organisational and research skills in analysis of visual art
8. assess primary and secondary sources, their usefulness, reliability and contestability to resolve a visual art question
9. apply principles of academic integrity
10. engage with local, national and global visual art communities to expand knowledge and appreciation of visual arts, artists and art movements
11. apply time management, planning and negotiation skills to visual arts inquiry.

Pathways

Art Theory and Criticism may be studied as part of a pathway to tertiary study in areas such as Visual Art, Arts Management, Architecture, Humanities or Liberal Arts.

Potential professional outcomes for these learners include work as artists, artisans, arts administrators, theorists, historians, curators, gallerists, teachers, historians, architects, designers, arts managers, writers and conservators.

Course Size And Complexity

This course has a complexity level of 3.

At Level 3, the learner is expected to acquire a combination of theoretical and/or technical and factual knowledge and skills and use judgement when varying procedures to deal with unusual or unexpected aspects that may arise. Some skills in organising self and others are expected. Level 3 is a standard suitable to prepare learners for further study at tertiary level. VET competencies at this level are often those characteristic of an AQF Certificate III.

This course has a size value of 15.

Course Delivery

Units are to be taught sequentially.

Providers of this course **must**:

- explicitly ensure at the start of this course that learners know, understand and can meet the requirements for academic integrity - authenticity and acknowledgement of sources in their work as summarised below
- devise and operate procedures that will enable the provider to take responsibility for assurance to TASC that the project work submitted by each learner for external assessment is, except where otherwise identified, the work of that learner (and no other person) and that all sources have been correctly acknowledged
- confirm to TASC that there are good grounds for confidence that any material submitted by a candidate for external assessment must, except where the source of the information, images, ideas or words is explicitly acknowledged, be the work of the candidate.

Summary of requirements regarding authenticity and academic integrity:

- See TASC's *Authenticity and Academic Integrity: A Guide* - for citation of information, images, ideas or words that are not the learner's own and the significance of – and differences between – a Reference List and a Bibliography. Also see the consequences for breaches of External Assessment Rule 4.(a), "Any material submitted by a candidate for external assessment must, except where the source of the information, images, ideas or words is explicitly acknowledged, be the work of the candidate."

Course Requirements

Learners are required to engage with art works and artists. This engagement may be in either a physical (off campus) or virtual manner.

Course Content

OVERVIEW

The course is composed six **compulsory** units:

Unit 1: Visual Analysis and Interpretation
Unit 2: Themes and Styles
Unit 3: Movements
Unit 4: Comparative Studies
Unit 5: Arts Criticism
Unit 6: Major Study.

COURSE DETAILS

Unit 1: Visual Analysis and Interpretation

This unit requires knowledge and understanding of formal characteristics and terminology. Learners develop visual skills in order to analyse and interpret the formal visual features, stylistic elements and devices used by artists, designers and architects.

Learners will use their knowledge of these concepts to deconstruct and appraise the qualities of art, design or architectural works in terms of:

- **materials, techniques and processes**
  - the ways in which art, design or architectural works are produced, and the materials and techniques used
  - how materials, techniques and processes help to determine the appearance and subsequent interpretation of art, design or architectural works
- **elements, principles and devices**
  - the formal features of art, design or architecture and how these contribute to interpretation and meaning
  - how artists, designers and architects manipulate and combine formal features to achieve a desired effect.

These formal characteristics include:

- **visual narrative**
  - the 'reading' of an artwork; the context and purpose of art, design or architectural works
- **visual language**
  - the elements and principles of art, design or architectural works
- **visual synthesis**
  - structural devices used in art, design or architectural works; the synergy created by fusing two or more ideas/images or manipulating one idea/image into another form or state.

Examples include, but are not limited to:

Visual Narrative	Visual Language	Visual Synthesis
Subject Title Meaning Narrative Context Function Purpose Style Genre Movement	Colour Shape Line Tone Texture Form Space Volume Surface Light Pattern Balance Composition Structure Materials Technique Process	Symbol/Motif Analogy/Metaphor Multimodality Synergy Stylisation Abstraction Harmony Dissonance Dislocation Appropriation Contrast Irony/Parody Juxtaposition Metamorphosis Transformation Transposition Hybridity Magnification/Minimisation

Unit 2: Themes and Styles

This unit introduces learners to the significant themes and styles of art, design or architecture.

Significant themes and styles are studied in relation to art, design or architectural works. Learners will respond to art, design or architectural works and describe:

- **form and function**
    - the relationship between the purpose and appearance of art, design or architectural works
    - the different forms of art, design or architectural works in relation to their aesthetic and functional roles
- **intention and purpose**
    - the meaning that an artist, designer or architect wishes to convey
    - the reason for which art, design or architectural work exists or is created or used.

Examples include, but are not limited to:

Themes	Styles
Spirituality	Expressionism
Power and Politics	Formalism
Everyday Life	Realism
Imagination and Fantasy	Surrealism
Landscape	Narrative
Popular Culture	Abstraction
Feminism	Minimalism
The Body	Classicism
Love, Life and Death	Environmentalism
Biography and Autobiography	Genre Painting

Unit 3: Movements

In this unit, learners will be exposed to **at least** 6 significant art, design or architectural movements (2 from each category in the table below). They identify key features of selected movements including:

- key practitioners
- precursors and antecedents
- social, environmental, political, technological, historical, religious and cultural influences.

Learners will identify distinctive features of art, design and architecture movements including:

- **subjects and genres**
    - the subjects represented in art, design or architecture and the ways in which different artists/designers have interpreted them
    - the genres of art, design or architecture and how and why they have been represented in particular ways
- **historical, social and cultural contexts**
    - the historical, social and cultural contexts and their influence on the creation of art, design or architectural works
    - how historical, social and cultural contexts contribute to the interpretation and meaning of art, design or architectural works.

Learners will acquire research skills including an understanding of primary and secondary sources and appropriate citation.

Myth to Reformation	Early Modern to Revolution	Enlightenment to Contemporary
Prehistoric	Realism	Futurism, Suprematism
Ancient Worlds	Sculptural Form	Dada, Surrealism
Classical,	Neo Classical	Bauhaus, Art Nouveau
Greek, Roman and Byzantine	Baroque	Constructivism, Art Deco
Greater Asia, the East;	Rococo,	Abstract Expressionism
China, Japan, South East Asia	Romanesque	Pop Art, Minimalism
Religious: Christian, Islamic, Hindu	Renaissance	Field
Indian, African	High Renaissance	Post-Modern Deconstructivism
Australian, Torres Strait Islander, Indigenous	Industrial Revolution	Outsider/Naïve/Art Brut
	Romanticism,	Contemporary Indigenous
	Sublime,	Contemporary Indigenous, Islander
	Picturesque,	Political/Mural
	Realism	Installation, Temporal, Kinetic, Performance
	Pre - Raphaelites	Video

	Impressionism Post Impressionism Expressionism Cubism	Land/Environmental Digital/Electronic Virtual Mass/Popular Neo Popism Appropriation Body Art Stuckism, Conceptual BritArt Art and Text Radical Post Modernism

Unit 4: Comparative Studies

In this unit learners will explore representations of theme or concept through a comparison of art, design and architectural works. They explore the ways two distinct art and design works represent a concept through differing or related ideas, values, attitudes, and perspectives. This enables learners to further develop their knowledge and analysis of purpose and style. Learners develop an understanding of the choices available to artists/designers/architects in shaping representations of the concept in terms of art, design and architectural elements, principles, conventions and styles.

Learners will use their discrimination and judgement to:

- **compare and contrast**
    - identify and explain similarities between practitioners, their work and their viewpoints, movements and styles
    - identify and explain key differences between practitioners, their work and their viewpoints, movements and styles
- **evaluate and synthesise**
    - construct a position or viewpoint from evidence based research
    - combine ideas, research and viewpoints to form a coherent argument or rationale.

Examples may include such topics as:

- ancient and contemporary
- eastern and western
- indigenous and global
- analogue and digital
- discipline specific and hybrid arts
- high art and art brut
- 2D and 3D representations
- works on paper and works on canvas
- continental and islander
- architectural and sculptural.

Unit 5: Arts Criticism

Learners will research a range of texts to gain an understanding of the language, structure, style and conventions of arts criticism.

Learners will demonstrate their understanding of:

- **the role of the audience and the critic**
    - the process of positioning an audience through the construction of a persuasive argument, standpoint or hypothesis
    - skills of critical appraisal, providing a sound evidential basis for their viewpoint
    - skills of incorporating personal experience and personal voice in formal writing
- **the role of curator**
    - the process of grouping art, architecture and design works into a coherent and thematic sequence
    - evaluating curatorial statements for style, meaning, commentary and interpretation.

Examples may include, but are not limited to:

- magazine or journal articles
- books
- blogs
- critiques and reviews
- exhibition catalogues

- curatorial essays.

Unit 6: Major Study

In this unit, learners will use their research and knowledge, informed by previous units, to develop a Major Study of 4000 – 6000 words which allows them to examine in detail a question or theme of interest concerning an aspect of art, architecture and design, undertaken through a visual arts lens.

After creative and systematic research, learners will critically analyse and synthesise source material and express their findings in writing.

The learner negotiates with a supervisor on a suitable topic, preferably posed as a question, and supported by their previous study.

When selecting the Major Study topic, learners are encouraged to:

1. select a topic that enables learners to improve their capabilities as discerning inquirers
2. seek to expand their knowledge of visual art in addition to that acquired through their other assignments
3. make use of real world engagement with the art world and to see local, national or global significance in the experience
4. consider the availability of both primary and secondary sources during their research
5. recognise issues, and consider the relevance to content and concepts in contemporary visual art.

Knowledge and skills acquired during the production of Minor Assignments are enlisted in the production of the Major Study. **No more than 10%** of verbatim material from any Minor Assignment may appear in the Major Study.

Drafts of the Major Study must be retained and identified within the learner's Support Material.

Work Requirements

Unit 1
Two Minor Assignments, each a short interpretation of two different selected art/design works (300 to 500 words each).

Unit 2
Two Minor Assignments, each a short response that explores differing significant themes or approaches through selected art, design **or** architectural works (300 to 500 words each).

Unit 3
Two Minor Assignments, each a medium length response that provides an overview of differing significant art, design **or** architectural movements. The overview may include antecedents, social, historical, cultural and technological forces and influences, key artists/designers, manifestos and beliefs.

Learners must include a response of at one least 21st Century art/design movement (500 to 1000 words each).

Unit 4
One Minor Assignment of medium length that is a comparative analysis that closely examines the relationships between **two** selected art, design or architectural works (500 to 1000 words).

Unit 5
One Minor Assignment that is a medium length response that replicates the language, structure, style and conventions of an arts criticism form e.g. curatorial statement, review, critique, article (500 to 1000 words).

Unit 6
One Major Study that is an extended response that observes correct protocols for:

- academic integrity
- referencing and citation
- using primary and secondary sources as evidence

(4000 to 6000 words).

Ongoing
Support Material will be collected throughout the course of study and will include the following:

- a journal/diary. This is a bi-product of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history/theory/research studies
- support material must include drafts of Minor Assignments and the Major Study.

Support will include all material collected and collated throughout the year. It does not include the finished Major Study and the finished eight Minor Assignments.

It is therefore expected that over the duration of the course the learner will have built a systematic record of reference and related material.

Support Material includes:

- a diary or journalistic device which details, dates and times of gallery visits
- draft versions of Minor Assignments
- draft versions of the Major Study
- personal notes and responses to discussions
- extensive bibliographies and references (that are records of the nature and scope of research undertaken)
- evidence of all research activities such as on-line visits to gallery sites, library catalogue searches, downloads and image files
- an organised collection of gallery brochures, exhibition notes and flyers and individual investigation of particular artists
- a comprehensive glossary of art terms
- artist interviews
- an illustrated time-line
- class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.

Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to TASC will focus on what both teacher and learner understand to reflect end-point achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by TASC to ensure provider validity and comparability of standards across all awards. To learn more, see TASC's quality assurance processes and assessment information.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to TASC.

TASC will supervise the external assessment of designated criteria which will be indicated by an asterisk (*). The ratings obtained from the external assessments will be used in addition to internal ratings from the provider to determine the final award.

Quality Assurance Process

The following processes will be facilitated by TASC to ensure there is:

- a match between the standards of achievement specified in the course and the skills and knowledge demonstrated by learners
- community confidence in the integrity and meaning of the qualification.

Process – TASC gives course providers feedback about any systematic differences in the relationship of their internal and external assessments and, where appropriate, seeks further evidence through audit and requires corrective action in the future.

External Assessment Requirements

The external assessment for this course will comprise:

- a Major Study (4000 – 6000 words) developed in Unit 6 assessing criteria 1, 2, 3, 4, and 5.

For further information see the current external assessment specifications and guidelines for this course available in the Supporting Documents below.

Criteria

The assessment for Art Theory and Criticism Level 3 will be based on the degree to which the learner can:

1. communicate using visual art language*
2. identify the social, cultural and historical contexts of visual art *
3. apply visual arts concepts to discussions*
4. describe connections between visual art concepts and personal experience*
5. undertake visual art inquiry*
6. apply time management, planning and negotiation skills to visual art inquiry

* denotes criteria that are both internally and externally assessed.

Note: In the criterion standards *visual art* is used as a generic term that covers disciplines of art, design and architecture. The term *artist* includes artists, architects and designers.

Standards

Criterion 1: communicate using visual art language

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
communicates clearly coherently and cohesively, using methods, formats and styles appropriate to task and audience	composes coherently using methods, formats and styles appropriate to task	communicates using methods, formats and styles appropriate to task
selects and uses a wide range of relevant elements and principles of design terminology when writing and speaking/signing about visual art	uses a range of relevant elements and principles of design terminology when writing and speaking/signing about visual art	uses elements and principles of design terminology when writing and speaking/signing about visual art
selects and uses a comprehensive range of artistic conventions when writing and speaking/signing about visual art	uses a range of artistic conventions when writing and speaking/signing about visual art	uses a limited range of artistic conventions when writing and speaking/signing about visual art
interprets complex visual art ideas using cultural, social and historical terminology	describes visual art ideas using cultural, social and historical terminology	applies basic cultural, social and historical terminology when writing and speaking/signing about visual art
accurately uses appropriate grammatical conventions, spelling and punctuation in written responses	accurately uses grammatical conventions, spelling and punctuation in written responses	uses grammatical conventions spelling and punctuation to achieve clarity in written responses
clearly identifies sources of the information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are followed with a high degree of accuracy	clearly identifies sources of the information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are followed correctly	identifies the sources of information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are generally followed correctly
creates appropriate, well structured reference lists/bibliographies	creates appropriate, structured reference lists/bibliographies	creates appropriate reference lists/bibliographies
clearly identifies information, images, ideas and words of others used in the learner's work.	clearly identifies information, images, ideas and words of others used in the learner's work.	differentiates information, images, ideas and words of others from the learner's own.

Criterion 2: identify the social, cultural and historical contexts of visual art

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
correctly explains significance of visual art within social, cultural and historical contexts	correctly describes significance of visual art within social, cultural and historical contexts	correctly identifies significance of visual art within social, cultural and historical contexts
selects and uses related, information from social networks, such as family, local community and art fraternity to justify propositions about specific visual arts topics	uses related information from social networks, such as family, local community and art fraternity, to support visual arts discussions	refers to information from social networks, such as family, local community and art fraternity, related to the visual arts
discusses cultural influences, including the role	describes cultural influences,	identifies cultural influences,

of the artist, critic and audience, when analysing and evaluating visual art forms, concepts and contexts	including the role of the artist, critic and audience, when analysing and interpreting visual art forms	including the role of the artist, critic and audience, when assessing and interpreting visual art forms
analyses and references relevant contextual history during visual arts discussion.	uses relevant contextual history during visual arts discussions.	refers to contextual history during visual art discussions.

Criterion 3: apply visual arts concepts to discussions

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
explains the characteristics of selected art, design and architectural works	accurately describes the characteristics of selected art, design and architectural works	identifies characteristics of selected art, design and architectural works
uses relevant design elements in detail during critical analysis of visual arts	uses relevant design elements during analysis of visual arts	uses basic design elements during assessment of visual arts
applies relevant and specific visual arts concepts to justify written and verbal/signed arguments	applies relevant visual arts concepts to support written and oral/signed arguments	uses relevant visual arts concepts in written and oral/signed discussion
provides justified evaluations of visual art using critical analysis and interpretation.	provides reasoned assessment of visual art using analysis and interpretation.	expresses an opinion about visual art using assessment and interpretation.

Criterion 4: describe connections between visual art concepts and personal experience

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
develops strategic support material using detailed and relevant social, cultural and historical contextual information to support specific topics	uses support material to show relevance of social, cultural and historical contextual information	uses support material to show understanding of social, cultural and historical contexts
understands relevance of art contexts, as demonstrated by documented engagement with local, national and global art. Such engagements are largely initiated by the learner	understands art contexts, as demonstrated by documented engagement with local, national and global art communities	understands some aspects of art contexts, as demonstrated by documented engagement with art
makes presentations in oral/signed and written forms, expanding and integrating personal and theoretical concepts	makes presentations in oral/signed and written forms, describing engagement with issues	makes presentations in oral/signed and written forms, conveying personal involvement with issues
articulates relationship between personal experience and artistic judgement and how this influences evaluation	articulates relationship between personal experience judgement and how this applies to art works	describes influence of personal experience in artistic judgement
appraises the role and validity of both personal and artistic principles of judgement when describing visual art.	appraises visual art using a considered combination of personal and artistic principles of judgement.	describes the difference between personal and artistic principles of judgement.

Criterion 5: undertake visual art inquiry

This criterion is both internally and externally assessed.

The learner:

Rating A	Rating B	Rating C
initiates own study topics and explores issues from a broad range of perspectives	negotiate study topics with supervisor and explores issues from a range of perspectives	selects topics for study from a list of suggestions and explores issues from a limited range of perspectives
is critical in the selection of source material that is relevant to a written or spoken/signed argument or proposition during inquiry	uses a range of primary* and secondary** sources, most of which is relevant to a written or spoken/signed argument or proposition during inquiry	uses a limited range of primary* and secondary** sources related to a visual arts inquiry
evaluates relevance and relative significance of information to issue	analyses relevance and relative significance of information to issue	assesses relevance and relative significance of information to issue
evaluates reliability, contestability and validity of selected information, its origin, purpose and context	analyses reliability, contestability and validity of selected information, its origin, purpose and context	assesses reliability, contestability and validity of selected information, its origin, purpose and context
critically analyses and evaluates relevant inquiry issues	analyses and evaluates relevant inquiry issues	assesses issues relating to the inquiry
explains interrelationships between different areas of knowledge and skills relevant to visual arts inquiry	identifies interrelationships between different areas of knowledge and skills relevant to visual arts inquiry	makes links between different areas of knowledge and skills relevant to visual art inquiry
analyses and selects targeted information gathered from the visual arts community to support own work.	analyses information gathered from the visual arts community to support own work.	uses information gathered from the visual arts community to support own work.

* Primary Sources include: first hand accounts, interviews, surveys, autobiographies, photographs, physical works of art, audio recordings, maps.

** Secondary Sources include: textbooks, history books written by scholars, biographies, documentaries, second hand accounts, recounts.

Criterion 6: apply time management, planning and negotiation skills to visual art inquiry

The learner:

Rating A	Rating B	Rating C
proposes and negotiates measurable, achievable and realistic complex goals and appropriate timelines	proposes and negotiates measurable, achievable and realistic goals and timelines	proposes and negotiates achievable and realistic goals and timelines
meets specified/negotiated timelines and addresses all required aspects of tasks with a high degree of accuracy	meets specified/ negotiated timelines and addresses all required aspects of tasks	meets specified/negotiated timelines and addresses most aspects of required tasks
retains version controlled drafts of all Major Study and assignments to track the timely progress of work and set goals for future development	retains all version controlled drafts of Major Study and assignments as a record of timely progress	retains version controlled drafts of Major Study and assignments

documents the process of conceptual development with a high degree of clarity and synthesis to show refinement of ideas.	documents the process of conceptual development with clarity to show refinement of ideas.	documents the process of conceptual development using drafts to show refinement of ideas.

Qualifications Available

Art Theory and Criticism Level 3 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT

Award Requirements

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 11 ratings (6 ratings from internal assessment and 5 ratings from the external assessment).

The minimum requirements for an award in Art Theory and Criticism Level 3 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)
9 'A' ratings, 2 'B' ratings (with 4 'A' ratings and 1 'B' rating in the external assessment)

HIGH ACHIEVEMENT (HA)
4 'A' ratings, 4 'B' ratings, 3 'C' ratings (with 2 'A' ratings, 2 'B' ratings and 1 'C' rating in the external assessment)

COMMENDABLE ACHIEVEMENT (CA)
6 'B' ratings, 4 'C' ratings (with 2 'B' ratings and 2 'C' ratings in the external assessment)

SATISFACTORY ACHIEVEMENT (SA)
9 'C' ratings (3 'C' ratings in the external assessment)

PRELIMINARY ACHIEVEMENT (PA)
6 'C' ratings

A learner who otherwise achieves the ratings for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

Course Evaluation

The Department of Education's Curriculum Services will develop and regularly revise the curriculum. This evaluation will be informed by the experience of the course's implementation, delivery and assessment.

In addition, stakeholders may request Curriculum Services to review a particular aspect of an accredited course.

Requests for amendments to an accredited course will be forward by Curriculum Services to the Office of TASC for formal consideration.

Such requests for amendment will be considered in terms of the likely improvements to the outcomes for learners, possible consequences for delivery and assessment of the course, and alignment with Australian Curriculum materials.

A course is formally analysed prior to the expiry of its accreditation as part of the process to develop specifications to guide the development of any replacement course.

Course Developer

The Department of Education acknowledges the significant leadership of Ms Rebecca Miller, Ms Jane Diprose, Ms Romany Best and Mr Ben Miller in the development of this course.

Expectations Defined By National Standards

There are no statements of national standards relevant to this course.

Accreditation

The accreditation period for this course is from 1 January 2016 to 31 December 2023.

Version History

Version 1 – Accredited on 15 June 2015 for use from 1 January 2016 to 31 December 2020. This course replaces Art Appreciation (ARA315111) that expired on 31 December 2015.

Version 1.a - Accreditation renewed on 13 July 2020 for the period 1 January 2021 to 31 December 2021 (no amendments made).

Version 1.b - Renewal of Accreditation on 14 July 2021 for the period 31 December 2021 until 31 December 2023, without amendments.

Appendix 1

GLOSSARY

Term	Explanation
Abstraction	Artworks without recognisable subjects, although objects or people can be used as a reference point to create an abstract image
Aesthetic	Refers to those principles governing the nature and appreciation of beauty, especially in visual art. Academically speaking, aesthetics refers to the branch of philosophy which deals with issues of beauty and artistic taste
Analogy	A comparison between two things, typically on the basis of their structure and for the purpose of explanation or clarification
Analyse	Identify components and the relationship between them; draw out and relate implications
Antecedent	A thing that happens earlier than, and may have influence on, a later happening
Appraise	Assess the value or quality of
Appreciate	Make a judgement about the value of
Appropriation	The artistic practice or technique of re-working images from well known artists
Assemblage	An object made of pieces fitted together; a form of sculpture comprised of "found" objects
Autonomous	Able to work independently; self-directed
Clarify	Make clear or plain
Collaborative	To work with another person or group in order to achieve or do something
Compare	Show how things are similar or different
Contrast	The arrangement of opposite elements (e.g. light vs. dark colours, rough vs. smooth textures, large vs. small shapes) in an artwork so as to create visual interest
Critically	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analysis/evaluation
Criticism	A process used to describe, analyse, interpret and judge

Term	Explanation
Define	State meaning and identify essential qualities
Demonstrate	Show by example
Describe	Provide characteristics and features
Discuss	Identify issues and provide points for and/or against
Dislocation	Disturbance from a proper, original or usual place or state
Dissonance	A tension or clash resulting from the combination of two disharmonious or unsuitable elements
Document	To create a record of (something) through writing
Elements and principles of design	Components that comprise a work of art, such as line, colour, shape, texture, form and space
Evaluate	Make a judgement based on criteria; determine the value of
Explain	Relate cause and effect; make the relationships between things evident; provide why and or how
Form	The visible shape or configuration of something
Function	Refers to the intended use or purpose of an object

Term	Explanation
Genre	Category of art marked by a distinctive style, form or content i.e., still life, portrait
Harmony	In art, harmony is the combination or adaptation of parts, elements or related things, so as to form a consistent and orderly whole
Hybridity	The combination of different things resulting in the development of a hybrid
Hypothesis	A supposition or proposed explanation made on the basis of limited evidence as a starting point for further investigation
Identify	Recognise and name
Intention	The meaning an artist wishes to convey
Interpret	Draw meaning from

Investigate	Plan, inquire into and draw conclusions about
Irony	To convey a meaning that is opposite of its literal meaning
Justify	Support an argument or conclusion
Juxtaposition	To place side by side, especially for comparison or contrast

Term	**Explanation**
Magnification	An enlarged representation, image or model
Materials	The substances used in the creation of a work of art
Metamorphosis	A transformation in physical form or character
Metaphor	A thing regarded as representative or symbolic of something else; the substitution of one idea or object with another
Minimisation	A reduction in scale or proportion relative to other design elements
Motif	A decorative design or pattern; a distinctive feature or dominant idea in an artwork
Movements	A tendency or style in art with a specific common philosophy or goal, followed by a group of artists during a restricted period of time, (usually a few months, years or decades) or, at least, with the heyday of the movement defined within a number of years
Multimodality	A text may be defined as multimodal when it combines two or more semiotic systems: linguistic, visual, audio, gestural or spatial
Parody	A humorous or satirical imitation of a serious work
Personal Voice	The personal flavour imparted by the writer when he/she is engaged with a topic. The authors attitude comes through in the writing.
Precursor	A person or thing that comes before another of the same kind; a forerunner
Primary Source	Primary sources provide first-hand testimony or direct evidence concerning a topic under investigation. They are created by witnesses or recorders who experienced the events or conditions being documented. Often these sources are created at the time when the events or conditions are occurring, but primary sources can also include autobiographies, memoirs, and oral histories recorded later.
Propose	Put forward (for example a point of view, idea, argument, suggestion) for consideration or action

Term	**Explanation**
Secondary Source	Secondary sources are less easily defined than primary sources. Generally, they are accounts written after the fact with the benefit of hindsight. They are interpretations and evaluations of primary sources. Secondary sources are not evidence, but rather commentary on and discussion of evidence.
Style	Refers to the visual appearance of a work of art that relates it to other works by the same artist or one from the same period, training, location, "school", art movement or archaeological culture
Stylisation	The act of stylising; using artistic forms and conventions to create a desired effect
Summarise	Express, concisely, the relevant details
Symbol	A thing that represents or stands for something else; a mark or character used as a conventional representation of an object, function or process
Synergy	The interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects
Synthesise	To combine so as to form a new, complex product
Technique	The method, procedure or way something is done
Theme	A subject or topic of discourse or of artistic representation
Transformation	To change the nature, function, or condition of; to alter or be altered radically in form, function
Transposition	The act of exchanging or substituting
Visual Language	The elements and principles of art, design or architectural works
Visual Narrative	The context and purpose of art, design or architectural works
Visual Synthesis	Structural devices used in art, design or architectural works; the synergy created by fusing two or more ideas/images or manipulating one idea/image into another form or state

Supporting documents including external assessment material

- ARA315116AsessmentReport2016.pdf (2017-07-21 01:05pm AEST)
- ARA313116 Assessment Report 2017.pdf (2018-02-28 03:40pm AEDT)
- ARA315116 - Assessment Panel Report 2018.pdf (2019-02-01 11:30am AEDT)
- ARA315116 Assessment Report 2019.pdf (2020-02-03 09:15am AEDT)
- TASC Student Folio Declaration form Information Sheet.pdf (2020-09-10 07:07pm AEST)
- ARA315116 Assessment Report 2020.pdf (2021-01-29 03:11pm AEDT)
- 2021 ARA315116 TASC Student Folio Declaration Form.pdf (2021-02-15 11:30am AEDT)
- ARA315116 External Assessment Specifications.pdf (2021-02-25 09:04am AEDT)

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