Visual Art

LEVEL 2	15 TCE CREDIT POINTS
COURSE CODE	ART215123
COURSE SPAN	2023 — 2027
READING AND WRITING STANDARD	NO
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	NO

This course was delivered in 2023. Use A-Z Courses to find the current version (if available).

Visual Art Level 2 is a course for learners who would like to engage with a specific visual art studio from the available selection offered by their provider, and it may also prepare them for Visual Art Level 3

Learners will undertake arts practice in a studio area and learn specialised skills, techniques and knowledge. Methods and processes specific to the studio of choice are explored so that students develop visual literacy skills: the ability to interpret and make meaning from information presented in images; technical skills, and knowledge and understanding of traditional, modern and contemporary art forms. Learners begin to develop skills in the research, analysis, and criticism of art from different social, historical and cultural contexts and learn to express and identify meaning in artworks. Study of Visual Art Level 2 promotes innovation and creative and critical thinking skills, persistence and self-direction, all of which help prepare learners for their future.

Focus Area

Discipline-based study

Courses aligned to the Years 9 to 12 Curriculum Framework belong to one of the five focus areas of Discipline-based study, Transdisciplinary projects, Professional studies, Work-based learning and Personal futures.

Visual Art Level 2 is a Discipline-based study course.

Discipline-based study includes content, core concepts and big ideas; enabling deep knowledge and understanding of the content and the application of what is learned. Learners consider accepted key disciplinary knowledge, apply distinctive ways of thinking and become increasingly independent learners. They use methodologies specific to the discipline to explore and strengthen their understanding of key concepts and develop deep knowledge, skills and understanding.

Discipline-based study courses have three key features that guide teaching and learning:

- specialist knowledge
- theories and concepts and
- methodology and terminology.
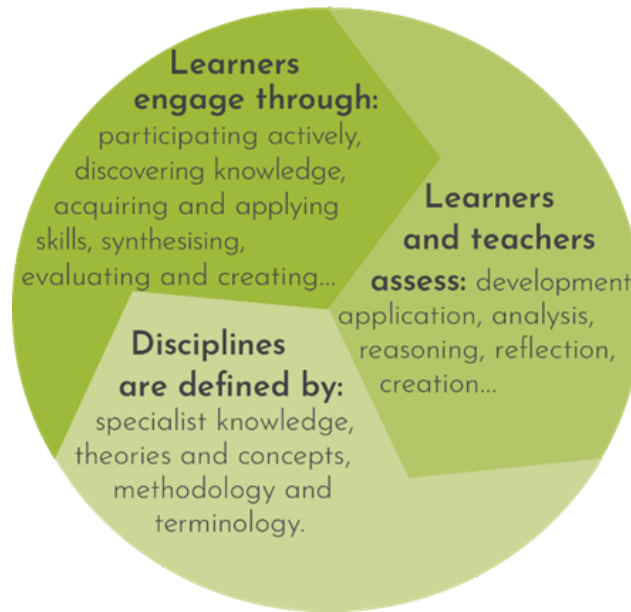
In this course learners will do this by:

- focusing on a studio area requiring specialised skills, techniques, knowledge and history
- learning the concepts and theories that underpin their chosen studio area and the arts more generally, including the concept that visual arts can express both personal and cultural ideas
- using and applying the appropriate methodologies and terminology in their artmaking and art responses. These include methodologies such as experimenting and refining, and specialised terms such as artistic conventions.

Rationale

Art is an intrinsic human activity and people have made and responded to the visual arts since the beginning of civilisation. Art is created to understand or reflect upon the world, to communicate meaning and express how it feels to be human. The visual arts play a significant role in recording, shaping and reflecting the culture and context of society.

Study of the visual arts promotes innovation, creative and critical thinking skills, emotional resilience, empathy and self-efficacy, all of which are vital for a rapidly changing world. These transformative skills have been identified by the international Organisation for Economic Co-operation and Development (OECD) as helping students to thrive and shape a better future. Creating art can be a powerful motivator for personal and social change and research has shown overall better academic outcomes for arts learners. Tasmanians value and support our creative and cultural industries, which significantly contribute to the economy and our unique cultural identity. *Visual Art* Level 2 has been developed for learners seeking to engage with art practice in a particular studio area and may prepare learners for *Visual Art* Level 3. Methods and processes specific to the studio of choice are explored so that students develop visual literacy skills: the ability to interpret and make meaning from information presented in images; technical skills and aesthetic understanding in traditional, modern and contemporary art forms. Learners develop initial skills in the research, analysis and criticism of art forms from different social, historical and cultural contexts, and express and identify meaning in artworks.

The purpose of Years 9 to 12 Education is to enable all students to achieve their potential through Years 9 to 12 and beyond in further study, training or employment.

Years 9 to 12 Education enables: personal empowerment, cultural transmission, preparation for citizenship and preparation for work.

This course supports the principles of access, agency, excellence, balance, support and achievement as part of a range of programs that enables students to access a diverse and highly flexible range of learning opportunities suited to their level of readiness, interests and aspirations.

Learning Outcomes

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

1. identify and appropriately select and use elements and principles of design to solve problems
2. use appropriate technologies, techniques and conventions to express artistic intentions
3. communicate ideas, emotions and information successfully to others when creating personal and unique artworks
4. respond reflectively to a range of cultural influences and artworks
5. respond to and assess art ideas and information
6. apply effective time management, planning and negotiation skills to complete art activities
7. use reflective strategies when working independently and collaboratively with others when making art
8. create a completed body of artwork in an artistic studio.

Pathways

Pathways into the *Visual Art* Level 2 course enable learning continuity from *Arts* Level 1, or for students who may have completed the Years 9-10 band of the Australian Curriculum: The Arts or for students who have some prior visual arts experience.

Pathways out of *Visual Art* Level 2 include opportunities for learners to undertake study in *Visual Art* Level 3.

Integration of General Capabilities and Cross-curriculum Priorities

The general capabilities addressed specifically in this course are:

- Critical and creative thinking
- Ethical understanding
- Intercultural understanding
- Personal and social capability

The cross-curriculum priorities enabled through this course are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia

Course Size And Complexity

This course has a complexity level of 2.

For a full description of courses at a complexity level of 2, please refer to the Levels of Complexity - Tasmanian Senior Secondary Education document.

This course has a size value of 15. Upon successful completion of this course (i.e., a Preliminary Achievement (PA) award or higher), a learner will gain 15 credit points at Level 2 towards the Participation Standard of the Tasmanian Certificate of Education (TCE).

Course Structure

This course consists of three 50-hour modules.

Module 1: Artwork and meaning

Module 2: Approaches to artmaking

Module 3: Concepts and consolidation

Course Delivery

The three modules must be delivered in order 1, 2, 3.

The modules work in a sequential and progressive way and learners keep a visual diary throughout the three modules to document their ongoing development. Learners also maintain an ongoing collection of support material. As learners create two artworks in each module, they can choose to present these as part of the culminating work requirement of six artworks in Module 3.

Course Requirements

Access

Prior visual arts experience is recommended but not mandatory.

Resource requirements

In certain studio areas such as printmaking, photography and ceramics, specific resources such as printing presses, photo editing software, potters' wheels and kilns may be required. Providers are advised to research the technical requirements for individual studios.

Course Content: Module 1

Module 1 – Artwork and meaning

Learners focus on artworks as objects and examine how art and design principles, materials, techniques, processes and approaches are employed to give and shape meaning. They are encouraged to undertake a range of experiences that offer different processes and techniques to make meaning through art practice.

Module 1 learning outcomes

The following learning outcomes are a focus of this module:

1. identify and appropriately select and use elements and principles of design to solve problems
2. use appropriate technologies, techniques and conventions to express artistic intentions
3. communicate ideas, emotions and information successfully to others when creating personal and unique artworks
4. respond reflectively to a range of cultural influences and artworks
5. respond to and assess art ideas and information
6. apply effective time management, planning and negotiation skills to complete art activities.

Module 1 content

Learners are introduced to artists and artworks that convey meaning in a variety of ways. They consider their roles as both art makers and viewers of art. Learners focus on how their own views and understandings shape meaning as a practitioner and viewer. Through research and experimentation, learners recognise that visual artworks are subject to different interpretations and learn to appreciate that when responding to artworks, they will need to consider a variety of contexts.

Learners explore a variety of ways of collecting, compiling and recording information. They use a variety of stimuli and source material to explore what 'meaning' is important to them; for example, ideas, issues or concepts. Learners document their reflections in a visual diary and journal.

Key knowledge

- the principles of art and design
- factors that influence personal response to artworks
- qualities and characteristics of materials and art forms and how they may be used to present concepts and images
- methods for experimenting with and exploring materials
- presenting visual responses to personal interests and ideas.

Key skills

- acquire and use appropriate terminology to discuss artwork
- formulate and substantiate opinion
- use a range of styles and symbols to produce responses that realise personal interest
- investigate the practices of artists and apply these.

Module 1 work requirements summary

The work requirements for this module include:

- one extended response: support material
- one short response: selected artist response
- two artefacts: completed artwork
- one extended response: documentation evidence.

See Appendix 3 for the full specifications of the work requirements of this course.

Module 1 assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 6.

Course Content: Module 2

Module 2 – Approaches to artmaking

Learners are exposed to artworks from a variety of historical and cultural contexts to inform and develop their understanding of artistic practice. The artists may be selected from a range of societies including artworks by Aboriginal and Torres Strait Islander artists and those from Asian cultures.

Module 2 learning outcomes

The following learning outcomes are a focus of this module:

1. identify and appropriately select and use elements and principles of design to solve problems
2. use appropriate technologies, techniques and conventions to express artistic intentions
3. communicate ideas, emotions and information successfully to others when creating personal and unique artworks
4. respond reflectively to a range of cultural influences and artworks
5. respond to and assess art ideas and information
7. use reflective strategies when working independently and collaboratively with others when making art.

Module 2 content

Learners are introduced to authorship in art and explore practices of appropriation, collaboration and participation in artmaking.

In the learner's own artistic practice, they continue to use art processes and principles to develop personal and creative responses. They explore techniques and processes specific to their chosen studio and make connections between their own artmaking and the work of others.

Key knowledge

- role and purpose of art in different times and places
- diverse and alternative approaches to making art
- qualities and characteristics of selected forms.

Key skills

- produce visual responses to cultural and contemporary ideas and issues through exploration and experimentation
- explore and document techniques and processes
- use appropriate terminology to discuss own artmaking and that of others
- develop skills in artistic practice using art processes.

Module 2 work requirements summary

The work requirements for this module include:

- one extended response: support material
- one short response: selected time, place or culture
- one short response: realisation of idea
- two artefacts: completed artwork
- one extended response: documentation evidence.

See Appendix 3 for the full specifications of the work requirements of this course.

Module 2 assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 7.

Course Content: Module 3

Module 3 – Concepts and consolidation

Learners focus on the content and subject matter of their own work and the work of others. Ideas, issues and concepts are explored through exposure to artists and artwork, and experimentation in own practice. Identifying clear concepts in the work of others enables learners to develop their own perspective and approach. They link their growing theoretical understandings with their own practice.

Module 3 learning outcomes

The following learning outcomes are a focus of this module:

1. identify and appropriately select and use elements and principles of design to solve problems
2. use appropriate technologies, techniques and conventions to express artistic intentions
3. communicate ideas, emotions and information successfully to others when creating personal and unique artworks
4. respond reflectively to a range of cultural influences and artworks
5. respond to and assess art ideas and information
8. create a completed body of artwork in an artistic studio.

Module 3 content

Learners are introduced to aspects of presentation: selecting, arranging and displaying to achieve an overall artistic vision. They work towards completing and refining - selecting, rejecting and amending - their own work to create a clear artistic intention through a series of works.

The learner is exposed to bodies of work from contemporary artists and demonstrates an understanding of intentional cohesion or discord in artwork.

Learners work towards completing a body of work in their selected studio that exhibits the characteristics introduced to them throughout the theoretical component of the course. They are guided to make specific choices to present and select works as a cohesive and finished display.

Key knowledge

- ways in which various artists have presented concepts or ideas
- methods and processes for completing, arranging, displaying and presenting artworks in specific forms
- how artists use cohesion or discord in artworks for a purpose
- visual language used to communicate ideas or issues to an audience
- appropriate terminology to discuss the characteristics and success or otherwise of own and other artworks
- requirements and processes for exhibiting artwork.

Key skills

- develop skills in displaying and presenting artwork
- use techniques and processes to display work for an audience
- recognise decisions made by others in the presentation of artwork
- produce works that demonstrate some cohesion or clarity of intent, completing finished products using specific processes and techniques relevant to own studio
- displaying and exhibiting artwork
- realisation of an idea or concept through artistic means.

Module 3 work requirements summary

The work requirements for this module include:

- one extended response: support material
- one short response: realisation of idea
- six artefacts: learners can choose to include any of the four completed artworks from modules 1 and 2
- one extended response: documentation evidence.

See Appendix 3 for the full specifications of the work requirements of this course.

Module 3 assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 8.

Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate endpoint 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.

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

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 individual learners
- community confidence in the integrity and meaning of the qualification.

Process

TASC will verify that the provider's course delivery and assessment meet the course requirements and community expectations for fairness, integrity and validity of qualifications TASC issues. This will involve checking:

- Provider standard 1: scope and sequence documentation:
  - course delivery plan
  - course assessment plan, assessment matrix
- Provider standard 2: student attendance records
- Provider standard 3: examples of assessments tools and instruments and associated rubrics and marking guides
- Provider standard 1 and 3: examples of student work including that related to any work requirements articulated in the course document
- Provider standard 4: class records of assessment.

This process will be scheduled by TASC using a risk-based approach.

Criteria

The assessment for *Visual Art* Level 2 will be based on the degree to which the learner can:

1. use the elements and principles of design to solve problems

2. select and use technologies, techniques and conventions in artmaking
3. communicate ideas, emotions and information through artworks
4. observe and respond to cultural influences and artworks
5. assess art ideas and information
6. apply time management, planning and negotiation skills to Visual Art activities
7. use reflective practice to inform artmaking
8. create a body of artwork.

	Module 1	Module 2	Module 3
Criteria focus	1, 2, 3, 4, 5, 6	1, 2, 3, 4, 5, 7	1, 2, 3, 4, 5, 8

Criterion 1: use the elements and principles of design to solve problems

Standard Element	Rating A	Rating B	Rating C
E01 - Identify artistic elements†	analyses artistic elements	describes artistic elements	identifies artistic elements
E02 - Apply artistic elements†	selects and modifies artistic elements to achieve desired outcomes or solve minor artistic problems	selects artistic elements to achieve desired outcomes or solve minor artistic problems	uses artistic elements to solve minor artistic problems as directed
Apply artistic elements and principles‡	applies and adapts artistic principles in own work	applies artistic principles in own work	reproduces examples of artistic principles in own work
E04 - Solve minor artistic problems	selects and applies strategies to anticipate and solve minor artistic problems.	selects and applies strategies to solve minor artistic problems.	applies strategies to solve minor artistic problems as directed.

†Elements of design, including, but not limited to, line, tone, texture, colour, shape, and pattern.
‡Artistic design principles including, but not limited to, compositional devices such as unity -repetition, variety difference, emphasis-focal point and scale, balance-symmetry and asymmetry, space-pictorial depth and positive or negative.

Criterion 2: select and use technologies, techniques and conventions in artmaking

Standard Element	Rating A	Rating B	Rating C
E01 - Develop artistic technique	demonstrates dexterity in basic artistic techniques	demonstrates skill in basic artistic techniques	demonstrates limited skill in basic artistic techniques
E02 - Apply technologies and techniques	refines through practice basic technologies and techniques to develop ideas and designs	selects basic technologies and techniques to develop ideas and designs	uses basic technologies and techniques as directed to develop ideas and designs
E03 - Identify artistic conventions	analyses a given range of artistic conventions	describes a given range of artistic conventions	recognises and identifies a given range of artistic conventions
E04 - Apply artistic conventions	selects and modifies appropriate artistic conventions to produce directed outcomes.	selects artistic conventions to produce directed outcomes.	uses artistic conventions to produce directed outcomes.

Criterion 3: communicate ideas, emotions and information through artworks

Standard Element	Rating A	Rating B	Rating C
E01 - Communicate ideas, emotions and information	selects and uses basic methods and styles to communicate ideas, emotions and information through artworks	uses basic methods and styles from a given range to communicate ideas, emotions and information through artworks	uses a limited number of basic methods and styles from a given range to communicate ideas, emotions and information through artworks
E02 - Communicate artistic intentions	selects and modifies when appropriate, artistic principles to communicate artistic intentions	uses artistic principles to clearly communicate artistic intentions	uses given artistic principles to communicate artistic intentions
E03 - Documents artistic intention	clearly expresses a resolved artistic intention.	explores and develops an artistic intention.	identifies and states a basic artistic intention.

Criterion 4: observe and respond to cultural influences and artworks

Standard Element	Rating A	Rating B	Rating C
E01 - Compare work of self to others	compares and analyses the artwork of self and others	observes and compares the artwork of self and others	observes and discusses the artwork of self and others
E02 - Identify significance of artistic features	assesses the relative significance of a range of artistic features of artworks in relation to cultural context	compares a range of artistic features of artworks in relation to cultural context	identifies a limited range of artistic features of artworks
E03 - Identify relationship between art and culture	explains a wide range of relationships between art and culture through reflective responses	describes a range of relationships between art and culture through reflective responses	identifies a limited range of relationships between art and culture through reflective responses
E04 - Create culturally contextualised art	produces artworks that demonstrate an understanding of cultural contexts through a wide range of artistic elements and principles to express an intention.	produces artworks that demonstrate an understanding of cultural contexts through f a range of artistic elements and principles to express an intention.	produces artworks that demonstrate a basic understanding of cultural contexts through a limited range of artistic elements and principles to express an intention.

Criterion 5: assess art ideas and information

Standard Element	Rating A	Rating B	Rating C
E01 - Assess	assesses a range of basic art ideas and issues	describes a range of basic art ideas and issues	identifies a limited range of basic art ideas and issues
E02 - Identify viewpoints†	explains a variety of viewpoints that arise from art ideas and issues	discusses a variety of viewpoints that arise from art ideas and issues	identifies viewpoints that arise from art ideas and issues

E03 - Describe styles, genres and processes	explains artistic styles, genres and processes using appropriate visual art terms	describes artistic styles, genres and processes using appropriate visual art terms	identifies artistic styles, genres and processes using appropriate visual art terms
E04 - Research to support opinion	cites and explains a wide range of art information as opposing or supporting an opinion.	cites art information as opposing or supporting an opinion.	cites a limited range of art information to support an opinion.

†Viewpoints are perspectives through which artworks can be explored and interpreted. These include the societal, cultural and historical contexts in which the artworks are made by artists and experienced by audiences.

Criterion 6: apply time management, planning and negotiation skills to Visual Art activities

Standard Element	Rating A	Rating B	Rating C
E01 - Plan, review and reflect	reviews methods of reflection to appraise plans and own practice against success criteria and makes relevant recommendations that inform future actions	uses methods of reflection to appraise plans and own practice against success criteria and makes recommendations for future actions	uses a limited range of methods of reflection to review plans and own practice
E02 - Produce support material about artwork development	produces support material that contains reflections on the process and development of artworks	produces support material that describes the process and development of artworks	produces support material that identifies the process and development of artworks
E03 - Set artistic goals	sets and achieves artistic goals by effectively using a range of recommended strategies†	sets and achieves most artistic goals by using a range of recommended strategies†	sets and achieves some artistic goals by using a limited range of recommended strategies†
E04 - Use task-focused strategies	uses highly effective task-focused strategies‡ during the successful planning and safe completion of artworks.	uses appropriate task-focused strategies‡ during the efficient planning and safe completion of artworks.	uses task-focused strategies‡ during the planning and safe completion of artworks.

†Such as use of timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling.
‡Those related to the improvement, management, safety and efficient execution of tasks and resources.

Criterion 7: use reflective practice to inform artmaking

Standard Element	Rating A	Rating B	Rating C
E01 - Identify artistic problems	assesses artistic problems and effectively problem solves to complete artworks	identifies artistic problems and seeks solutions to complete artworks	identifies artistic problems when completing artworks
E02 - Demonstrate ethical understanding	explain ethical considerations in art making†	describe ethical considerations in art making†	identifies ethical considerations in art making†
E03 - Recognise and reflect on visual arts learning	explain their own effectiveness in working independently and with others when creating artworks	describes their own effectiveness in working independently and with others when creating artworks	identifies own effectiveness in working independently and with others when creating artworks
E04 - Incorporate feedback	assesses and seeks further feedback to improve artmaking process.	assesses feedback to improve artmaking process.	employs feedback to improve artmaking process.

†Including, but not limited to, acknowledging others' ideas, appropriation, and copyright

Criterion 8: create a body of artwork.

Standard Element	Rating A	Rating B	Rating C
E01 - Describe artistic process	explains artistic intent and developmental processes	describes artistic intent and developmental processes	identifies artistic intent and developmental processes
E02 - Produce support material about finished artworks	produces support material that reflects on and explains the development of finished artworks	produces support material that reflects on and describes the development of finished artworks	produces support material that reflects on and identifies the development of finished artworks
E03 - Complete a body of work	completes, as finished pieces, a body of work in a selected art studio which reflects a coherent, stated artistic intent	completes, as finished pieces, a body of work in a selected art studio which reflects stated artistic intent	presents as a mixture of complete and incomplete pieces, a body of work in a selected art studio which reflects some aspects of the artistic intent
E04 - Meet deadlines	manages tasks within proposed timeframes by selecting and using strategies to sequence work.	manages tasks within proposed timeframes by using given strategies to sequence work.	performs tasks within proposed timeframes using strategies, as directed.

Qualifications Available

Visual Art Level 2 (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 8 ratings.

The minimum requirements for an award in this course are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)
6 'A' ratings, 2 'B' ratings

HIGH ACHIEVEMENT (HA)
3 'A' ratings, 4 'B' ratings, 1 'C' rating

COMMENDABLE ACHIEVEMENT (CA)
4 'B' ratings, 3 'C' ratings

SATISFACTORY ACHIEVEMENT (SA)
6 'C' ratings

PRELIMINARY ACHIEVEMENT (PA)
4 'C' ratings

A learner who otherwise achieves the rating 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

Years 9-12 Learning will develop and regularly review and revise the curriculum. Course evaluation is informed by the experience of the course's implementation, delivery and assessment. More information about course evaluation can be found on the Years 11 and 12 website.

Course Developer

This course has been developed by the Department of Education's Years 9-12 Learning Unit in collaboration with Catholic Education Tasmania and Independent Schools Tasmania.

Accreditation

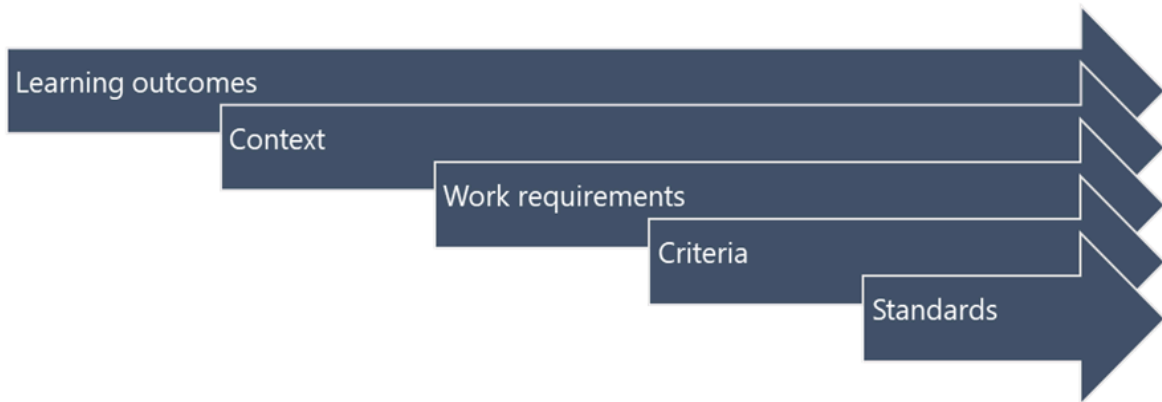Accredited on 14 December 2021 for use from 1 January 2023 to 31 December 2027.

Version History

Version 1

Accredited on 14 December 2021 for use from 1 January 2023 to 31 December 2027. This course replaced *Visual Arts* Level 2 (ART215117) which expired on 31 December 2022.

Line of sight

Learning outcomes	Course content: module	Work requirements: module	Criteria	Criterion elements
1. identify and appropriately select and use elements and principles of design to solve problems	1, 2, 3	1, 2, 3	1	1, 2, 3, 4
2. use appropriate technologies, techniques, and conventions to express artistic intentions	1, 2, 3	1, 2, 3	2	1, 2, 3, 4
3. communicate ideas, emotions, and information successfully to others when creating personal and unique artworks	1, 2, 3	1, 2, 3	3	1, 2, 3
4. respond reflectively to a range of cultural influences and artworks	1, 2, 3	1, 2, 3	4	1, 2, 3, 4
5. respond to, and assess art ideas and information	1, 2, 3	1, 2, 3	5	1, 2, 3, 4
6. apply effective time management, planning and negotiation skills to complete art activities	1	1	6	1, 2, 3, 4
7. use reflective strategies when working independently and collaboratively with others when making art	2	2	7	1, 2, 3, 4
8. create a completed body of artwork in an artistic studio	3	3	8	1, 2, 3, 4

Alignment to curriculum frameworks

- The Government of Western Australia School Curriculum and Standards Authority Visual Arts ATAR Syllabus.
- Level 3 of the Australian Core Skills Framework (ACSF).

Appendix 3 – Work requirements

Work requirements

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

Work requirement 1 of 4

Title of work requirement: Support material

Mode or format: one extended response

Description: Includes the visual diary or journal. This is a complementary element 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 and research studies, and can include but is not limited to:

- visual references reflecting idea generation
- relevant artist research and annotations
- documentation of the developmental process throughout the year of study
- personal reflection process documentation
- artistic influences
- planning sketches and inspirations
- reference materials that can include random and specific: postcards, images from magazines, found objects, things from nature
- acknowledgement of sources
- experiments with materials
- responses to exhibitions and gallery visits.

Size: suggested range of between 15 to 25 hours on task

Relevant criteria: 1, 2, 3, 4, 5 and 6

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context. It is the provider's responsibility to ensure learners have sufficient opportunities to demonstrate performance against all elements of all criteria throughout the course.

Work requirement 2 of 4

Title of work requirement: Selected artist

Mode or format: one short response

Description: Written response describing how a selected artist creates meaning through artwork

Size: suggested range of 300 to 500 words

Relevant criteria: 4 and 5

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 3 of 4

Title of work requirement: Artwork

Mode or format: two extended responses

Description: Completed artwork

Size: suggested range of between 12 to 20 hours on task

Relevant criteria: 1, 2, 3, 4 and 6

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 4 of 4

Title of work requirement: Documentation evidence

Mode or format: one extended response

Description: Support material will be collected throughout the course of study and will include the following:

- evidence of all research activities such as online visits to gallery sites, library catalogue searches, downloads and image files
- an organised collection of gallery brochures, exhibition notes and flyers and individual investigations of artists
- a comprehensive glossary of art terms
- artist interviews
- completed works
- class notes and all photocopied material, such as notes on correct referencing procedures and plagiarism protocols.

Size: Suggested range of between 3 to 8 hours on task

Relevant criterion: 6

Module 2 work requirements specifications

Work requirement 1 of 5

Title of work requirement: Support material

Mode or format: one extended response

Description: Includes the visual diary or journal. This is a complementary element 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 and research studies, and can include but is not limited to:

- visual references reflecting idea generation
- relevant artist research and annotations
- documentation of the developmental process throughout the year of study
- personal reflection process documentation
- artistic influences
- planning sketches and inspirations
- reference materials that can include random and specific: postcards, images from magazines, found objects, things from nature
- acknowledgement of sources
- experiments with materials
- responses to exhibitions and gallery visits.

Size: suggested range of between 15 to 25 hours on task

Relevant criteria: 1, 2, 3, 4, 5 and 7

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 2 of 5

Title of work requirement: Time, place or culture

Mode or format: one short response

Description: Written response detailing how a selected time, place or culture affected or influenced artmaking

Size: suggested range of 200 to 500 words

Relevant criteria: 4 and 5

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 3 of 5

Title of work requirement: Realisation of idea

Mode or format: one short response

Description: Written response describing the realisation of an idea or concept and reflection on own practice

Size: suggested range of 200 to 400 words

Relevant criteria: 5 and 7

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 4 of 5

Title of work requirement: Artwork

Mode or format: two extended responses

Description: Competed artwork

Size: suggested range of between 12 to 20 hours on task

Relevant criteria: 1, 2, 3, 4 and 5

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 5 of 5

Title of work requirement: Documentation evidence

Mode or format: one extended response

Description: Support material will be collected throughout the course of study and will include the following:

- 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 artists
- a comprehensive glossary of art terms
- artist interviews
- completed works from previous module
- class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.

Size: suggested range of between 3 to 8 hours on task

Relevant criterion: 5

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Module 3 work requirements specifications

Work requirement 1 of 4

Title of work requirement: Support material

Mode and format: one extended response

Description: Includes the visual diary or journal. This is a complementary element 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 and research studies, and can include but is not limited to:

- visual references reflecting idea generation
- relevant artist research and annotations
- documentation of the developmental process throughout the year of study
- personal reflection process documentation
- artistic influences
- planning sketches and inspirations
- reference materials that can include random and specific postcards images from magazines, found objects, things from nature
- acknowledgement of sources
- experiments with materials
- responses to exhibitions and gallery visits.

Size: suggested range of between 15 to 25 hours on task

Relevant criteria: 1, 2, 3, 4, 5 and 8

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 2 of 4

Title of work requirement: Realisation of idea

Mode or format: one short response

Description: Written response describing the realisation of an idea or concept and the characteristics of cohesion in a selected body of work

Size: suggested range of 200 to 600 words

Relevant criterion: 8

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 3 of 4

Title of work requirement: Six artworks

Mode or format: culminating response: six extended responses

Description: Completed artwork, four of which can come from previous modules.

Size: suggested range between 15 and 30 hours

Relevant criteria: 1, 2, 3, 4, and 8

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Work requirement 4 of 4

Title of work requirement: Documentation evidence

Mode or format: one extended response

Description: Support material will be collected throughout the course of study and will include the following:

- 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 artists
- a comprehensive glossary of art terms
- artist interviews
- completed works from previous modules
- class notes and all photocopied material, such as notes on correct referencing procedures and plagiarism protocols.

Size: suggested range of between 3 to 8 hours on task

Relevant criterion: 8

The criterion elements and descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and be appropriate to the learning context.

Appendix 4 – General capabilities and cross-curriculum priorities

General capabilities and cross-curriculum priorities

Learning across the curriculum content, including the cross-curriculum priorities and general capabilities, assists students to achieve the broad learning outcomes defined in the *Alice Springs (Mparntwe) Education Declaration* (December 2019).

General capabilities:

The general capabilities play a significant role in the Australian Curriculum in equipping young Australians to live and work successfully in the twenty-first century.

In the Australian Curriculum, capability encompasses knowledge, skills, behaviours and dispositions. Students develop capability when they apply knowledge and skills confidently, effectively and appropriately in complex and changing circumstances, in their learning at school and in their lives outside school.

The general capabilities include:

- Critical and creative thinking
- Ethical understanding
- Information and communication technology capability
- Intercultural understanding
- Literacy
- Numeracy
- Personal and social capability

Cross-curriculum priorities:

Cross-curriculum priorities enable students to develop understanding about and address the contemporary issues they face, for their own benefit and for the benefit of Australia as a whole. The priorities provide national, regional and global dimensions which will enrich the curriculum through development of considered and focused content that fits naturally within learning areas. Incorporation of the priorities will encourage conversations between students, teachers and the wider community.

The cross-curriculum priorities include:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability

Glossary

abstraction

Artworks without recognisable subjects, although objects or people can be used as a reference point to create an abstract image.

Aboriginal and Torres Strait Islander arts

Aboriginal and Torres Strait Islander arts are a rich contribution to the world's culture and to Australia's diverse contemporary culture and national identity. Aboriginal and Torres Strait Islander arts include classical, traditional and contemporary practice, including all new forms of cultural expression.

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.

analyse

Identify components and the relationship between them; draw out and relate implications.

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.

art form

The specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks.

art skills

Abilities required to conceive, design and produce works of art through the manipulation and control of tools, materials and media.

art studios

The classification of the area of art in which an artist is working; for example, ceramics, painting, sculpture or photography.

assemblage

An object made of pieces fitted together; a form of sculpture comprised of "found" objects.

asymmetry

A way of organising the parts of a design so that one side differs from the other without destroying the overall balance and harmony: also called informal balance.

audience

Individuals or groups of people who experience the arts in a range of settings and contexts such as formal, informal, virtual or interactive through intellectual, emotional and social engagement. The artist is audience to their own artwork.

balance

A principle of art that refers to the way the art elements are arranged to create a feeling of stability in the work; for example, symmetrical, formal, asymmetrical, informal or radial.

Baroque

The conflict between the Protestant Reformation and the Catholic Counter-Reformation set the stage in the Baroque period (1580 – 1700 CE) for competing types of art. In general, the countries of northern Europe rejected religious imagery because of the Protestant Reformation. Protestants believed that religious paintings violated the 2nd Commandment against graven images. Thus, much Baroque art from those countries includes landscapes, portraits and still-life paintings. In other parts of Catholic Europe, artists of the Baroque period painted dramatic images, including religious themes, characterised by energy, tension and sharp contrasts of light and dark intensity.

body adornment

Items put on to decorate and embellish oneself

body of work

A body of work represents a purposeful selection of an artists' works; the body of work is usually linked by a common subject matter, style, concept, technique, etc.

ceramics

The process of creating functional and non-functional art forms out of clay.

Chiaroscuro

Chiaroscuro is an Italian term which translates as light-dark and refers to the balance and pattern of light and shade in a painting or drawing.

Classicism

Imitating, referencing or having the general characteristics of the art and culture of Ancient Rome or Greece. Classical characteristics include idealised beauty, restraint, harmony and balance.

cohesion

Unity of concept or intention, usually a logical or natural connection is apparent.

collaborative

To work with another person or group to achieve or do something.

collage

Artwork made by attaching pieces of paper or other materials to a flat surface.

colour

An element of art with:

- properties of hue, such as the colour name; for example, red, blue
- properties of intensity, such as the purity and strength of the colour; for example, bright red, dull red
- properties of value, such as the lightness or darkness of a colour.

compare

Show how things are similar or different.

complementary colour

Complementary colours are pairs of colours that contrast with each other more than any other colour, and when placed side-by-side make each other look brighter.

composition

The placement or arrangement of elements or parts in artworks.

Conceptual art

Conceptual art is art for which the idea, or concept, behind the work is more important than the finished art object. It emerged as an art movement in the 1960s and the term usually refers to art made from the mid-1960s to the mid-1970s.

Contemporary art

Contemporary art is defined as art that is current, offering a fresh perspective and point of view, and often employing new techniques and new media. Current art means works by both emerging and established artists.

contrast

The arrangement of opposite elements such as light vs dark colours, rough vs smooth textures, large vs small shapes in an artwork to create visual interest.

conventions

Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences. The term 'artistic conventions' can be applied to styles commensurate with the production of:

- portraiture
- landscape
- composition
- sculpture
- perspectives
- technical 'rules'.

copyright

The excusive and assignable legal right, given to the originator for a fixed number of years, to print, publish, perform, film, or record literary, artistic or musical material.

copyright (2) regarding Indigenous cultural and intellectual property

Indigenous cultural and intellectual property (ICIP) refers to the rights that Indigenous people have, and want to have, to protect their traditional arts and culture.

craft

An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of experimentation with form or function, exhibition, production and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art and craft, design and craft, the art and designer, or the design and maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities.

critically

Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analysis and evaluation.

demonstrate

Show by example.

describe

Provide characteristics and features.

design

Plan or blueprint for a visual work of art as well as the outcome or product of applying; may also refer to Design in terms of technology and functional art.

Digital art

Computer-generated art forms including digital imaging, painting and drawing with a graphics tablet, animation, 3D printing, pixel art, factual art and algorithm and net art.

Digital media

Technology driven by computer access with emphasis on web-based and print output design.

dimensional

Measurement in one direction. A two-dimensional (2-D) work of art has the two dimensions of length and width; a three-dimensional (3-D) work of art has the three dimensions of length, width, and depth.

discuss

Identify issues and provide points for and against.

dissonance

A tension or clash resulting from the combination of two disharmonious or unsuitable elements.

document

To create a record of something through writing or record keeping.

documented forms

Art forms where the process and product need to be recorded and described in order to share out of time and place; for example, performance art.

drawing

A picture or diagram made with a pencil, pen, or crayon rather than paint.

elements and principles of design

Components that comprise a work of art such as line, colour, shape, texture, form and space.

emphasis

A principle of art that refers to a way of combining elements to stress the differences between those elements and to create one or more centres of interest in an artwork.

Environmental art

Environmental art, or eco-art, is an umbrella term for Romanticism, eco-realism, and Gaia art: three movements which seek to promote humanity's interconnectedness to the natural world and criticise the destruction of our environment.

Ephemeral art forms

Is subject to the effects of time, is transitory and generally has a beginning and end. Often involves artistic interventions with the natural environment and the physical effects of time on the artwork.

evaluate

Make a judgement based on criteria; determine the value of.

Expressionism

Expressionism refers to art in which the image of reality is distorted in order to make it expressive of the artist's inner feelings or ideas.

fabrication

The action or process of manufacturing or inventing something.

fibre art

A type of art using fibres, yarn and fabric as the medium to create tactile forms and images through surface design, weaving and construction techniques.

form

The visible shape or configuration of something.

found objects

Common or unusual objects that may be used to create a work of art; specifically refers to scrap, discarded materials that have been "found" and used in artworks.

functional art

Functional objects such as dishes and clothes that are of a high artistic quality and craftsmanship; art with a utilitarian purpose.

genre

Category of art marked by a distinctive style, form or content, i.e. still life, portrait.

gestural

Gestural is a term used to describe the application of paint in free sweeping gestures with a brush.

Graphic design

The art of visual communication that combines images, words and ideas to convey information to an audience, especially to produce a specific effect.

harmony

In art, harmony is the combination or adaptation of parts, elements or related things to form a consistent and orderly whole.

hybrid art form

The combination of more than one art form within an artwork.

hybridity

The combination of different things resulting in the development of a hybrid.

Impressionism

19th century art movement that rejected the historical themes and nostalgic images favoured by the academic and romantic painters of the day. The Impressionists looked to the life around them as the inspiration for their paintings of sunlit landscapes, middle-class people at leisure, and mothers with children. The many inventions of the Industrial Revolution included portable oil paints and easels that allowed the artist to break free of the studio and paint en plein air, out of doors, or from sketches done directly on the spot. This approach encouraged the use of spontaneous, unblended brushstrokes of vibrant colour by these artists.

intention

The meaning an artist wishes to convey.

interpret

Draw meaning from.

irony

To convey a meaning that is opposite of its literal meaning.

justify

Support an argument or conclusion

kiln

A furnace in which clay is fired.

landscape

The subject matter category in which the main theme of the work is natural scenery such as mountains, valleys, trees, rivers, and lakes. Traditionally, the space depicted in a landscape is divided into three parts. The foreground is the part closest to you, the viewer. Objects in the foreground are usually larger and more detailed than other objects; they overlap other objects. Objects in the middle ground appear to be behind objects in the foreground. The background is the part of the painting farthest from the viewer. Objects in the background are usually smaller and less distinct than other objects in the work.

life drawing

The act of drawing the human figure from a living model.

magnification

An enlarged representation, image or model.

materials (1)

The substances used in the creation of a work of art.

materials (2)

Physical resources; equipment including technologies and information used to make artworks. For example, paint, digital camera, pencil, drum or clarinet.

medium

The material used in making an artwork.

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.

mixed media

Any artwork that uses more than one medium.

Modernism

Refers to the overall art movement from the late 1800s to the early 1970s in which artists were primarily interested in how they presented their artistic ideas and issues rather than reproducing the world as it appears visually. This focus on the cultivation of individual style and artistic process led many modern artists toward an abstracted use of the elements of art. The new creative possibilities encouraged a great diversity of activity, and artists experimented with new visual formats and ideas. Reflecting this artistic diversity, Modernism can be considered as a larger heading under which several different art movements such as Impressionism, Fauvism, Expressionism, Cubism, Dada, Surrealism and Abstract Expressionism all flourished in succession.

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.

mural

Surface treatment or decoration that is applied directly to a wall. A painted fresco is one form of a mural.

Neoclassicism

"New" classicism movement of the late 18th and early 19th centuries. Neoclassicism was inspired by the classical style of ancient Greece and Rome, and the classical ideals of harmony, idealised realism, clarity and reason are all generally found in examples of neoclassical architecture, painting and sculpture.

painting

Paintings are made of organic and inorganic materials which are put together by an artist to create a specific image. They form a simple construction consisting of one or more paint layers and a support for those layers.

parody

A humorous or satirical imitation of a serious work.

personal voice

The personal flavour imparted by the writer when he or she is engaged with a topic. The author's attitude comes through in the writing.

perspective

System of representing three-dimensional objects on a two-dimensional surface, giving the illusion of depth in space. Linear perspective deals with drawing, and atmospheric perspective attempts to use colour and value changes to get the effect of distance.

photography

The art or practice of taking and processing photographs.

pictorial space

The illusionary space in a painting or other two-dimensional art that appears to recede backward into depth from the picture plane.

Pop art

Pop art was a style of modern art in the 1960s that used the imagery of mass-media, mass-production, and mass-culture.

portrait

Subject matter category in which the main purpose of the artwork is to communicate a likeness of an individual or group of individuals.

Post-modern

A term used to describe the period of art which followed the modern period, i.e. from the 1950s until recently. The term implies a shift away from the formal rigors of the modernists, toward the less formally and emotionally stringent Pop artists, and other art movements which followed.

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.

printmaking

The category of fine art printing processes, including etching, lithography, woodcut and silkscreen, in which multiple images are made from the same metal plate, heavy stone, wood or linoleum block, or silkscreen, with black-and-white or colour printing inks.

proportion

The relationship in size of one component of a work of art to another.

Realism

19th century art movement in which artists focused attention on ordinary people, such as peasants and laborers, who had not been pictured in art up to that time. Realists depicted real scenes from contemporary life, from city street scenes to country funerals. They tried to show the beauty in the commonplace, refusing to idealise or gloss over reality as Neoclassical and Romantic artists had.

realistic

Artwork that attempts a photographic likeness of the subject matter; sometimes refers to the choice of subject that is commonplace as opposed to courtly and idealised.

Reformation

The reform of the Christian church initiated by Martin Luther in Germany from about 1520 and resulting in the split of the church into Catholic and Protestant sects. In Britain, the Reformation was brought about by Henry VIII. Protestantism was vehemently against all religious imagery and church decoration. Under Henry, and particularly his son Edward VI, the Reformation was followed by a comprehensive destruction, known as iconoclasm, of the rich medieval art and architecture of Britain. From then until the middle of the 18th century, art in Britain consisted almost exclusively of the purely secular form of portraiture. There were some exceptions such as post-reformation art.

Renaissance

Literally means "rebirth." The Renaissance period in Europe lasted from the 14th century through the 16th century and was distinguished by a renewed interest in classical art, architecture, literature and philosophy.

resolved

Completed with a level of refinement and clarity of purpose and vision.

Romanticism

Late 18th and early 19th century movement that emphasised the values of passionate emotion and artistic freedom. Romanticism was a philosophical attitude that emphasised emotion, imagination, mystery and the pursuit of one's unique destiny. The Romantics had a deep fascination with historical literature and artistic styles that stood in contrast to a world that was becoming increasingly industrialised and developed.

sculpture

Object carved or modelled in wood, stone, etc, or cast in metal for an aesthetic, non-functional purpose, or the process of producing it, hence sculptor. "Sculptural" is used to describe art. including painting and drawing, that has pronounced three-dimensional qualities.

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.

still life

The subject matter category in which the main purpose of the artwork is to show inanimate objects.

Street art

Artwork that is created in a public space, typically without official permission. The term gained popularity during the graffiti art boom of the early 1980s and continues to be applied to subsequent incarnations. Stencil graffiti, wheat-pasted poster art or sticker art and street installation or sculpture are common forms of modern Street art. Video projection, yarn bombing and Lock on sculpture became popularised at the turn of the 21st century.

style

Refers to the visual appearance of a work of art that relates it to other works by the same artist or 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.

sublime

Theory developed by Edmund Burke in the mid-18th century, where he defined sublime art as art that refers to a greatness beyond all possibility of calculation, measurement, or imitation.

summarise

Express, concisely, the relevant details.

Support material

Collection of materials that show the development of, and further inform the context of the work in question.

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.

symmetry

A way of organising the parts of a design so that one side duplicates or mirrors the other.

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 to form a new, complex product.

technique

The method, procedure or way something is done.

technologies

The term 'technologies' should be understood, in its widest sense, to encompass the application of devices, tools, machines, techniques and processes to the production of artistic works. The following may be considered technologies in the context of this course:

- brushes, spatulas, cutting tools and pottery wheels
- computer systems: their selection or use may be appropriate in specific studios or tasks
- the care and maintenance of art tools and equipment.

texture

Element of art that refers to the perceived surface quality or "feel" of an object – its roughness, smoothness, softness, etc. Artworks can deal with the actual physical texture of a surface or the illusion of texture, depending on the aim of the artist.

theme

A subject or topic of discourse or of artistic representation.

time-based media

Time-based art can span a wide range of material, from video and sound artworks to film or slide-based projections and includes software-based art and technology-based installations and projections. Time-based media or the 'moving image' is also referred to as the 4th Dimension.

tone

The lightness or darkness of a colour or value.

transformation

To change the nature, function or condition of; to alter or be altered radically in form or function.

transposition

The act of exchanging or substituting.

unity

Refers to the visual quality of wholeness or oneness that is achieved through effective use of the elements of art and principles of design.

viewpoints

In making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts.

visual language

A system that communicates through visual elements. It is perceived by our eyes and interpreted by our brain, which receives the signal and transforms into sensations, emotions, actions and thoughts.

visual literacy

Visual literacy is the ability to interpret, negotiate and make meaning from information presented in the form of an image.

visual thinking

Visual thinking, also called visual, or spatial, learning or picture thinking is the phenomenon of thinking through visual processing.

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 or images or manipulating one idea or image into another form or state.

wearable art

The making of individually designed pieces of hand-made clothing and accessories as artistic expressions.