

# Art Production

| LEVEL 3                         | 15<br>TCE CREDIT POINTS |
|---------------------------------|-------------------------|
| COURSE CODE                     | ART315117               |
| COURSE SPAN                     | 2017 — 2022             |
| READING AND WRITING STANDARD    | NO                      |
| MATHEMATICS STANDARD            | NO                      |
| COMPUTERS AND INTERNET STANDARD | NO                      |

This course was delivered in 2017. Use [A-Z Courses](#) to find the current version (if available).

## The Visual Arts play a significant role in recording, shaping and reflecting the culture and context of any given society at a given time

Study of the Visual Arts promotes innovation and creative and critical thinking skills, vital for young people in the 21st Century. Tasmanians value and support creative and cultural industries which contribute significantly to the economy and Tasmanian cultural identity. Art Production Level 3 has been developed for learners seeking a pathway to tertiary studies and who are looking to foster a career within the visual arts. It allows learners to develop understandings of art practice and the mechanisms of art. The course encourages learners to develop problem-solving skills together with creative and analytical ways of thinking. Art Production Level 3 belongs to a suite of courses in art and provides opportunities for learners to demonstrate a resolved body of work in a single studio area which demonstrates their aesthetic understanding and use of visual language.

### Course Description

This course is designed for learners wishing to extend practical work together with analysis and criticism of art. The emphasis is on generating and developing ideas and methods of working that simulate professional artistic practice. Learners will be familiar with current trends in art and will see their own work in relation to the local, national and global cultural context. Art-making techniques will be developed to advanced levels (in whatever the preferred medium) in order to facilitate the expression of ideas. Learners will be expected to develop research skills in order to achieve the course requirements. A high degree of individual motivation and resourcefulness is necessary for the production of a body of work that demonstrates a cohesive development of ideas and techniques.

On successful completion of this course, learners will have attained the knowledge and skills to progress to tertiary study in art. It also serves as a formal pre-requisite for Art Studio Practice Level 3.

### Rationale

The Visual Arts play a significant role in recording, shaping and reflecting the culture and context of any given society at a given time. Study of the Visual Arts promotes innovation and creative and critical thinking skills, vital for young people in the 21st Century. Tasmanians value and support creative and cultural industries which contribute significantly to the economy and Tasmanian cultural identity.

Art Production Level 3 has been developed for learners seeking a pathway to tertiary studies and who are looking to foster a career within the visual arts. It allows learners to develop understandings of art practice and the mechanisms of art.

The course encourages learners to develop problem-solving skills together with creative and analytical ways of thinking.

Art Production Level 3 belongs to a suite of courses in art and provides opportunities for learners to demonstrate a resolved body of work in a single studio area which demonstrates their aesthetic understanding and use of visual language.

## Aims

Within contemporary society, there is increasing demand for visual literacy and creative and critical thinking skills. Art Production Level 3 aims to develop these skills in learners through both the creation and refinement of their own artwork and through critical analysis of the works of other artists.

Art Production Level 3 aims to broaden and deepen learners understanding of artistic perception and the application of such understanding in their own and others art making.

## Learning Outcomes

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

1. make informed aesthetic judgements
2. identify relationships of artistic principles in the creation of real and pictorial space
3. recognise and use a range of artistic conventions
4. select and use technologies and refine personal artistic techniques
5. apply elements and principles of design when solving problems
6. analyse and respond reflectively and creatively to cultural influences and art works
7. communicate ideas, emotions and information
8. analyse and evaluate art ideas and information
9. apply time management, planning and negotiation skills to Visual Arts activities
10. create and display a cohesive body of work from one artistic studio.

## Access

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

## Pathways

Learners who have completed Visual Art Level 2 will have been introduced to key knowledge, skills and understandings to support their further study in this course. However, Visual Art Level 2 is not a mandatory entry requirement to this course.

It is a requirement that learners have successfully completed Art Production Level 3 prior to studying Art Studio Practice Level 3.

## Resource Requirements

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

## 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 delivered sequentially, however it is expected that there will be some overlap as theory content is introduced to coincide with relevant exhibitions etc.

The coursework consists of two fields of study. Fields of study include:

- Practical work
- Theoretical study.

The practical component of the course involves artmaking in **one** specialised artistic studio.

Suggestions for studio specialisation may include, but are not limited to:

|                       |                            |                |
|-----------------------|----------------------------|----------------|
| Assemblage            | Ceramics                   | Collage        |
| Digital Art And Media | Documented Forms           | Drawing        |
| Environmental Art     | Fabrication/ Fibre Art     | Graphic Design |
| Installation          | Life Drawing               | Mixed Media    |
| Painting              | Photography                | Printmaking    |
| Sculpture             | Time based forms and media |                |

## Course Requirements

Work submitted for assessment in Art Production Level 3 must:

- be produced over the duration of one (1) academic year
- be unique to this course
- not be work submitted for assessment in any other course.

Learners must complete the Work Requirements noted in this course document.

## Course Content

### OVERVIEW

Art Production Level 3 is comprised of four (4) **compulsory** units of study:

1. Visual Thinking – Interpreting art
2. Investigating and interpreting through art making
3. Art in context
4. Realisation and resolution.

### UNIT 1: VISUAL THINKING – INTERPRETING ART

This Unit requires learners to understand and apply visual thinking skills. Visual thinking skills include the ability to:

- **view works of art or design**
  - understanding the visual codes and conventions (principles and elements of design) in order to describe, explain, analyse, interpret — and ultimately to develop a personal visual aesthetic
- **visually record**
  - inspirations, influences, ideas, thoughts, messages, media, analysis of works of art or design — using technology, developing and refining ideas and skills, and working towards resolution of works of art or design.

Learners develop visual thinking skills in order to analyse and interpret the artwork of others and refine their own artmaking process.

Learners are exposed to artworks from pre and post 1990 (which may include Australian works and those of Aboriginal or Torres Strait Island culture) and respond verbally, practically and in written form as they clarify and expand their understanding of art as a means of communication.

Learners use their knowledge to deconstruct and appraise the use of:

- **materials, techniques and processes**
  - the ways in which artworks are produced, and the materials and techniques used
  - how materials, techniques and processes help to determine the appearance and subsequent interpretation of artworks
- **ideas, concepts and approaches**
  - the meaning or intention behind an art work and the understanding that meaning is subjective and influenced by social, historical and cultural context
  - how artists use artmaking as a voice to communicate ideas and concepts as well as manipulate the response of an intended audience.

Learners use the knowledge gained above to experiment with their own art making in response to teacher directed tasks, recording their exploration in visual diaries/journals for future development and refinement.

Key Knowledge:

- the principles and elements of design
- the use of materials, techniques and processes specific to studio areas
- ways in which artists work is influenced by socio/historical and cultural context
- how meaning is made and communicated in artwork.

Key Skills:

- using vocabulary to describe and analyse own work and the work of others
- applying techniques, processes and technologies to own artmaking
- employing the principles and elements of design to communicate artistic intent.

### WORK REQUIREMENTS – UNIT 1

- **Two (2)** completed artworks
- Support material
- **One (1)** minor Assignment, a short interpretation and analysis of selected artworks or artists (500 to 700 words).

## UNIT 2: INVESTIGATING AND INTERPRETING THROUGH ART MAKING

In this Unit learners use the artmaking process to develop their own art responses; inspired by ideas, concepts and observations. Learners explore and consider approaches to artmaking in the broader classifications of Pre-Modernism, Modernism and Post-Modernism. Learners use their investigation and research to support and drive their own artmaking and development of a personal visual aesthetic.

A personal visual aesthetic is developed through:

- exposure to diverse forms and ideas
- encouraging self-analysis and exploration of personal beliefs/ideas/values
- recording processes and ideas visually
- annotating artworks to justify decision making
- developing works of art to communicate specific ideas.

Learners will engage in artmaking in their preferred studio and utilise inspiration in various forms to enhance their work such as gallery visits, researching artists, engaging with art communities and sensory experiences.

Learners begin to apply processes to develop their personal artmaking practice:

- **Experimentation**
  - exploring related techniques and processes to further develop their practical work
  - manipulating their medium to develop new skills and enhance their artistic practice
- **Refinement**
  - employing as refinement process: explore/experiment/reflect/analyse/evaluate/apply
  - justifying choices and processes: verbally and through annotation.

Learners apply reflective processes to document the progress of their work. They are encouraged and supported to link theoretical understanding with practical application.

Key Knowledge:

- influences and inspirations in own and others' artwork
- primary and secondary visual influences
- broad exposure to art making/makers.

Key Skills:

- processes for developing and refining artwork
- applying techniques and approaches demonstrating expressive and technical competence
- selecting, manipulating and refining media to create communicate artistic intent.

## WORK REQUIREMENTS – UNIT 2

- Two (2) completed artworks
- Support material
- One (1) minor assignment (non essay based), outlining inspirations and influences on the learners work (may take other forms such as virtual exhibition or PowerPoint presentation.)

## UNIT 3: ART IN CONTEXT

In this Unit learners will consider context, viewpoints and commentaries in relation to artworks.

They explore the roles of:

- the artist
- the audience
- the context in which an artwork is created
- the context in which an artwork is subsequently viewed.

Information from visiting artists, galleries, lectures, online programs, journals, podcasts, catalogues, newspapers as well as texts from critics, historians and curators may be used to support the learners understanding of the way in which art can affect the way people think.

Diverse approaches to both the creation of art work and the ideas and approaches behind works of art are explored in relation to societal changes including post-modernism, post-colonialism, globalization and environmental issues.

Learners will expand upon personal points of view and opinion with evidence built from research and exposure to artists and artworks both contemporary and historical.

In their own artmaking, learners will apply their understanding of the significance of context, viewpoint and commentary to inform their own developing body of work through:

- making and documenting
  - developing a body of work that conveys a cohesive viewpoint or commentary
  - identifying and explaining choices made throughout the artistic process
- reflecting and refining
  - reflecting on ideas and concepts to deepen and strengthen existing intention
  - combining ideas, research and viewpoints to form a coherent argument or rationale.

Key Knowledge:

- the effect of context on artmaking
- how points of view influence the interpretation of artwork
- how the display and presentation of artwork influences opinion
- processes for reflecting and refining artwork to give coherence.

Key Skills:

- applying processes for developing and refining artwork
- using appropriate techniques and approaches to communicate artistic intent
- thorough documentation of key ideas and concept that lead to the creation of resolved works
- conveying point of view in own artwork.

### WORK REQUIREMENTS – UNIT 3

- **Two (2)** completed artworks
- Support material
- **Two (2)** minor assignments, one a response to the place of viewpoint/commentary in artwork and the second a response to an issue or context revealed through artwork(s) (600 to 800 words each).

### UNIT 4: REALISATION AND RESOLUTION

In this Unit learners will use the art process to continue to develop a cohesive body of work inspired by ideas, concepts and observations. They engage in ongoing development and refinement. They document and analyse their thinking and working practices through appropriate visual language and art specific terminology in visual diaries and reflection critiques.

The culmination of this Unit requires learners to have produced a cohesive body of work suitable for exhibition with extensive support materials documenting their process.

Learners are required to complete a major research task related to their own practice utilizing their expanded awareness of visual art language and context.

Key Knowledge:

- the characteristics of a cohesive body of work
- ways in which art is presented to enhance visual aesthetic and communicate intent
- broad exposure to art making/makers.

Key Skills:

- processes for developing and refining artwork
- refining techniques and approaches which demonstrate expressive and technical competence
- presenting artwork for an audience.

#### WORK REQUIREMENTS – UNIT 4

- **One (1)** completed body of work (It is expected that the learners body of work will be comprised of a minimum of the equivalent of **eight (8)** resolved individual pieces of work\*)
- Support material
- **One (1)** major research assignment pertaining to learners own work (minimum 1500 words) may include/focus on artworks, artists, movements or techniques that have influenced the learners own work.

\*The completed body of work may or may not include artwork created in previous Units.

#### Work Requirements

##### Summary of Minimum Work Requirements

|          |   |
|----------|---|
| Unit 1:  | <ul style="list-style-type: none"> <li>• 2 Completed artworks</li> <li>• Support Material</li> <li>• 1 Minor Assignment, a short interpretation and analysis of selected artworks or artists (500 to 700 words).</li> </ul>   |
| Unit 2:  | <ul style="list-style-type: none"> <li>• 2 Completed artworks</li> <li>• Support Material</li> <li>• 1 Minor Assignment (non essay based), outlining inspirations and influences on the learners work (may take the form of virtual exhibition, PowerPoint, presentation etc.)</li> </ul>   |
| Unit 3:  | <ul style="list-style-type: none"> <li>• 2 Completed artworks</li> <li>• Support Material</li> <li>• 2 Minor Assignments, one a response to the place of viewpoint/commentary in artwork and the second a response to an issue or context revealed through artwork(s) (600 to 800 words each).</li> </ul>   |
| Unit 4:  | <ul style="list-style-type: none"> <li>• 1 Completed body of work* (It is expected that the learners body of work will be comprised of a minimum of the equivalent of 8 resolved individual pieces of work).</li> <li>• Support Material</li> <li>• 1 Major research assignment pertaining to learners own work (minimum 1500 words) may include/focus on artworks, artists, movements or techniques that have influenced the learners own work</li> </ul>  |
| Ongoing: | <p>Support Material will be collected throughout the course of study and will include the following:</p> <ul style="list-style-type: none"> <li>• the use of visual diaries/journals. This is a by-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</li> <li>• sketches, mock ups, drawings and/or proof sheets</li> <li>• annotated works</li> <li>• draft versions of Minor Assignments</li> <li>• personal notes and responses to discussions</li> <li>• evidence of all research activities such as on-line visits to gallery sites, library catalogue searches, downloads and image files</li> <li>• an organised collection of gallery brochures, exhibition notes and flyers and individual investigation of particular artists</li> <li>• a comprehensive glossary of art terms</li> <li>• artist interviews</li> <li>• completed works from previous Units</li> <li>• class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.</li> </ul> |

\*The completed body of work may or may not include artwork created in previous Units.

## 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 display of work comprising major completed works and support material (including journal and preliminary drawings/works) assessing criteria: 1, 3, 4, 6 and 7.

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 Production Level 3 will be based on the degree to which the learner can:

1. use the elements and principles of design to solve problems\*
2. recognise and use a variety of artistic conventions
3. select and use technologies and techniques\*
4. communicate ideas, emotions and information\*
5. apply time management, planning and negotiation skills to Visual Arts activities
6. create and display a cohesive body of art work\*
7. observe, analyse and creatively respond to cultural influences and art works\*
8. analyse and evaluate art ideas and information

\* = denotes criteria that are both internally and externally assessed.



## Standards

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

This criterion is both internally and externally assessed.

The learner:

| Rating A  | Rating B  | Rating C  |
|---|---|---|
| recognises, identifies and accurately describes a broad range of artistic principles                                | recognises, identifies and describes a range of artistic principles                       | identifies and describes a limited range of artistic principles                         |
| selects, deconstructs, translates and reconstructs a broad range of artistic principles to achieve desired outcomes | selects, rejects and modifies a range of artistic principles to achieve desired outcomes  | selects and modifies a limited range of artistic principles to achieve desired outcomes |
| uses a broad range of artistic techniques to create real and/or pictorial space                                     | uses a range of artistic techniques to create real and/or pictorial space                 | uses a limited range of artistic techniques to create real and/or pictorial space       |
| select and applies a broad range of strategies to anticipate and solve artistic problems                            | selects and applies a range of strategies to anticipate and solve minor artistic problems | selects and applies a limited range of strategies to solve minor artistic problems      |
| successfully uses appropriate problem solving strategies to reflect artistic intent.                                | uses problem solving strategies to refine an idea or concept.                             | uses problem solving strategies to achieve a desired effect.                            |

### Criterion 2: recognise and use a variety of artistic conventions

The learner:

| Rating A  | Rating B   | Rating C   |
|---|--|--|
| identifies and analyses use of a broad range of artistic conventions  | identifies and accurately describes a range of artistic conventions  | identifies and describes a limited range of artistic conventions                                   |
| selects, deconstructs, translates and reconstructs a broad range of artistic conventions to achieve desired outcomes                | selects, rejects and modifies a range of artistic conventions to achieve desired outcomes                      | selects and modifies a limited range of artistic conventions to achieve desired outcomes           |
| uses creative artistic techniques to reveal the characteristics, effects and effectiveness of a broad range of artistic conventions | uses creative artistic techniques to reveal the characteristics and effects of a range of artistic conventions | uses creative artistic techniques to reveal the effects of a limited range of artistic conventions |
| experiments with the effects of variation from a broad range of artistic conventions  | experiments with the effects of variation from a range of artistic conventions                                 | experiments with the effects of variation from a limited range of artistic conventions             |
| accurately describes and critically analyses the artistic outcomes that arise from experimentation.                                 | describes and analyses the artistic outcomes that arise from experimentation.                                  | observes and describes the artistic outcomes that arise from experimentation.                      |

### Criterion 3: select and use technologies and techniques

This criterion is both internally and externally assessed.

The learner:

| Rating A | Rating B | Rating C |
|----------|----------|----------|
|          |          |          |

|  |  |  |
|--|--|--|
| selects and uses a broad range of technologies and techniques to develop and express own ideas and designs | selects and uses a range of technologies and techniques to develop and express own ideas and designs | selects and uses a limited range of technologies and techniques to develop and express own ideas and designs |
| refines artistic techniques through the use of selected technologies and techniques                        | extends artistic techniques through the use of selected technologies and techniques                  | demonstrates basic artistic techniques through the use of selected technologies and techniques               |
| creatively applies a broad range of technologies and techniques to own studio practice                     | applies a range of technologies and techniques to own studio practice                                | applies a limited range of technologies and techniques to own studio practice                                |
| identifies and resolves complex technical problems   | identifies and resolves technical problems   | finds and determines technical problems  |
| uses and maintains technologies in accordance with established safety procedures.                          | uses and maintains technologies in accordance with established safety procedures.                    | uses and maintains technologies in accordance with established safety procedures.                            |

## Criterion 4: communicate ideas, emotions and information

This criterion is both internally and externally assessed.

The learner:

| Rating A  | Rating B  | Rating C  |
|---|---|---|
| selects and uses a broad range of communication methods and styles to clearly express ideas, emotions and information | selects and uses a range of communication methods and styles to express ideas, emotions and information | selects and uses a limited range of communication methods and styles to express ideas, emotions and information |
| adjusts communication methods and styles to creatively and appropriately respond to changed conditions                | adjusts communication methods and styles to creatively respond to changed conditions                    | adjusts communication methods and styles to creatively respond to minor changes                                 |
| accurately describes artistic styles, genres and processes using a broad and appropriate visual arts vocabulary       | describes artistic styles, genres and processes using an appropriate visual arts vocabulary             | describes artistic styles, genres and processes using a limited visual arts vocabulary                          |
| uses artistic principles to express a broad range of artistic intentions  | uses artistic principles to express a range of artistic intentions                                      | uses artistic principles to express a limited range of artistic intentions                                      |
| produces artwork that successfully conveys a broad range of conceptual and expressive intentions.                     | produces artworks that successfully convey a range of conceptual and expressive intentions.             | produces artworks that convey a limited range of conceptual and expressive intentions.                          |

## Criterion 5: apply time management, planning and negotiation skills to Visual Arts activities

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 |
| responsibly manages a broad range of work tasks/activities within identified timelines               | responsibly manages a range of work tasks/activities within identified           | manages a limited range of work tasks/activities within identified   |

|   |   |  |
|---|---|--|
|   | timelines   | timelines  |
| sets and meets specified and/or negotiated artistic goals by applying a broad range of task management strategies                           | sets and meets specified and/or negotiated artistic goals by applying a range of task management strategies   | sets and meets specified and/or negotiated artistic goals by applying a limited range of task management strategies* |
| implements and consistently maintains positive and constructive task-focussed strategies during the conception and development of artworks. | implements and maintains positive task-focussed strategies during the conception and development of artworks. | uses task-focused strategies** during the conception and development 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 6: create and display a cohesive body of art work

This criterion is both internally and externally assessed.

The learner:

| Rating A   | Rating B  | Rating C   |
|--|---|--|
| uses practice and experimentation to develop a broad range of artistic ideas and technical skills  | uses practice and experimentation to develop a range of artistic ideas and technical skills                                       | uses practice and experimentation to develop a limited range of artistic ideas and technical skills                                  |
| evaluates and critically analyses artistic intent and developmental processes  | identifies and evaluates articulates artistic intent and developmental processes  | identifies and articulates artistic intent and developmental processes   |
| produces support material that reflects a wide range of aspects of the developmental processes that led to the creation of finished artworks | produces support material that reflects some aspects of the developmental processes that led to the creation of finished artworks | produces support material that reflects limited aspects of the developmental processes that led to the creation of finished artworks |
| resolves, as finished pieces, a body of work which reflects a high level of cohesion and all aspects of stated artistic intent.              | resolves, as finished pieces, a body of work which reflects cohesion and most aspects of stated artistic intent.                  | resolves, as finished pieces, a body of work which reflects a limited degree of cohesion and some aspects of stated artistic intent. |

## Criterion 7: observe, analyse and creatively respond to cultural influences and art works

This criterion is both internally and externally assessed.

The learner:

| Rating A   | Rating B  | Rating C   |
|--|---|--|
| evaluates the art work of self and others with reference to appropriate contexts                   | examines and describes art work of self and others with reference to appropriate contexts | examines and describes art works of self and others                              |
| compares, contrasts and critically analyses the relative significance of a broad range of artworks | compares and contrasts the relative significance of a range of artworks                   | compares and contrasts the relative significance of a limited range of artworks  |
| recognises, critically analyses and discusses the relationships between socio-historical           | recognises and discusses the relationships between socio-historical                       | recognises and discusses the historical and cultural contexts in which a limited |

|   |   |   |
|---|---|---|
| factors and artists and their works   | factors and artists and their works   | range of artworks were produced   |
| observes and critically analyses the relationships between art and culture through a range of reflective responses    | observes and analyses the relationships between art and culture through a range of reflective responses | observes and analyses the relationships between art and culture through a limited range of reflective responses |
| produces artworks that reveal a detailed and accurate understanding of art within a broad range of cultural contexts. | produces artworks that reveal an understanding of art within a range of cultural contexts.              | produces artworks that reveal an understanding of art within a limited range of cultural contexts.              |

## Criterion 8: analyse and evaluate art ideas and information

The learner:

| Rating A   | Rating B  | Rating C   |
|--|---|--|
| critically analyses and evaluates a broad range of art ideas and issues  | analyses and evaluates a range of art ideas and issues  | analyses and evaluates a limited range of art ideas and issues   |
| identifies, critically analyses and discusses a variety of agreeing and opposing viewpoints that arise from art ideas and issues | identifies and discusses a variety of agreeing and opposing viewpoints that arise from art ideas and issues | identifies a variety of differing viewpoints that arise from art ideas and issues                                |
| accurately classifies and organises art information from a broad range of sources into logical patterns or points of view        | classifies and organises art information from a range of sources into logical patterns or points of view    | classifies and organises art information from a limited range of sources into logical patterns or points of view |
| cites, clarifies and interprets information as opposing or affirming evidence in discussing an art issue                         | cites and clarifies information as opposing or affirming evidence in discussing an art issue                | cites information as opposing or affirming evidence in discussing an art issue                                   |
| accurately uses appropriate grammatical conventions, spelling and punctuation in written responses                               | accurately uses grammatical conventions, spelling and punctuation in written responses                      | uses appropriate grammatical conventions, spelling and punctuation in written responses                          |
| clearly differentiates the information, images, ideas and words of others from the learner's own                                 | clearly differentiates the information, images, ideas and words of others from the learner's own            | differentiates the information, images, ideas and words of others from the learner's own                         |
| follows referencing conventions and methodologies with a high degree of accuracy   | follows referencing conventions and methodologies correctly   | generally follows referencing conventions and methodologies correctly  |
| creates appropriate, well structured reference lists/bibliographies.   | creates appropriate, structured reference lists/bibliographies.   | creates appropriate, reference lists/bibliographies.   |

## Qualifications Available

Art Production 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 13 ratings (8 from the internal assessment, 5 from external assessment).

The minimum requirements for an award in Art Production Level 3 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

11 'A' ratings, 2 'B' ratings (4 'A' ratings, 1 'B' rating from external assessment)

HIGH ACHIEVEMENT (HA)

5 'A' ratings, 5 'B' ratings, 3 'C' ratings (2 'A' ratings, 2 'B' ratings, 1 'C' rating from external assessment)

COMMENDABLE ACHIEVEMENT (CA)

7 'B' ratings, 5 'C' ratings (2 'B' ratings, 2 'C' ratings from external assessment)

SATISFACTORY ACHIEVEMENT (SA)

11 'C' ratings (3 'C' ratings from external assessment)

PRELIMINARY ACHIEVEMENT (PA)

6 '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

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 forwarded 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 Rebecca Miller, Wayne Brookes, Ben Miller, Peta Collins and Jane Diprose 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 has been renewed from 1 January 2022 until 31 December 2022.

During the accreditation period required amendments can be considered via established processes.

Should outcomes of the Years 9-12 Review process find this course unsuitable for inclusion in the Tasmanian senior secondary curriculum, its accreditation may be cancelled. Any such cancellation would not occur during an academic year.

### **Version History**

Version 1 – Accredited on 19 September 2016 for use from 1 January 2017. This course replaces Art Production (ART315112) that expired on 31 December 2016.

Version 1.1 – Renewal of accreditation on 13 August 2017 for use in 2018.

Accreditation renewed on 22 November 2018 for the period 1 January 2019 until 31 December 2021.

Version 1.2 - Renewal of Accreditation on 14 July 2021 for the period 31 December 2021 until 31 December 2022, 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           |
| 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      | 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, 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 (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork |

| Term           | Explanation   |
|----------------|---|
| Balance        | A principle of art that refers to the way the art elements are arranged to create a feeling of stability in the work, i.e. 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 as a result 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/or embellish oneself   |
| Body of work   | A body of work represents a purposeful selection of an artist's works; the body of work is usually linked by a common subject matter, style, concept, technique etc.  |

| Term                   | Explanation   |
|------------------------|---|
| Ceramics               | The process of creating functional and nonfunctional 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 in order 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 (the colour name, i.e., red, blue, etc.), intensity (the purity and strength of the colour, i.e., bright red, dull red, etc.), and value (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 also established artists  |
| 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  |
| Conventions      | <p>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:</p> <ul style="list-style-type: none"> <li>• portraiture</li> <li>• landscape</li> <li>• composition</li> <li>• sculpture</li> <li>• perspectives</li> <li>• technical 'rules'</li> </ul>  |
| 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/craft, design/craft, the art/designer or the design/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/evaluation   |

| Term             | Explanation  |
|------------------|--|
| 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/or 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 form where the process and end 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  |

| Term                              | Explanation  |
|-----------------------------------|--|
| 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 centers 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 |

| Term           | Explanation   |
|----------------|---|
| 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/or craftsmanship; art with a utilitarian purpose                            |

| Term            | Explanation  |
|-----------------|--|
| 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, so as 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   |

| Term          | Explanation  |
|---------------|--|
| 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  |
| Juxtaposition | To place side by side, especially for comparison or contrast   |
| 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  |

| Term          | Explanation   |
|---------------|---|
| 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 and/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 art work 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 a number of 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   |

| Term            | Explanation   |
|-----------------|---|
| 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/she is engaged with a topic. The authors 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 color 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 1960's that used the imagery of mass- media, mass-production and mass-culture  |
| Portrait        | Subject matter category in which the main purpose of the art work 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 1950's 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 color printing inks  |
| Proportion      | The relationship in size of one component of a work of art to another   |

| Term    | Explanation  |
|---------|--|
| 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   | Art work 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, and 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 eighteenth 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/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  |

| Term             | Explanation   |
|------------------|---|
| Sculpture        | Object carved or modelled in wood, stone, etc. or cast in metal for an aesthetic, nonfunctional 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 art work 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 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   |
| Sublime          | Theory developed by Edmund Burke in the mid eighteenth 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 so as to form a new, complex product   |

| Term                        | Explanation   |
|-----------------------------|---|
| Technique                   | The method, procedure or way something is done  |
| Technologies/<br>Technology | <p>The term ‘technologies’ should be understood (in its widest sense) to encompass the application of devices, tools, machines and techniques/processes to the production of artistic works. The following may be considered technologies in the context of this course:</p> <ul style="list-style-type: none"> <li>brushes, spatulas, cutting tools and pottery wheels</li> <li>computer systems (and their selection/use may be appropriate in specific studios or tasks)</li> <li>the care and maintenance of art tools and equipment</li> </ul> |

|                  |  |
|------------------|--|
| 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, 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 (value)  |
| 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  |










| Term             | Explanation   |
|------------------|---|
| 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                                     |
| 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 |
| Wearable Art     | The making of individually designed pieces of hand-made clothing/accessories as artistic expressions  |

## Appendix 2

### LINE OF SIGHT- Art Production Level 3

| Learning Outcomes   | Criteria  | Criteria and Elements              | Content         |
|---|---|------------------------------------|-----------------|
| <ul style="list-style-type: none"> <li>make informed aesthetic judgements</li> </ul>  | C1, C2, C4, C6  | C1 E1+3, C2 E2+3, C4 E4+5, C6 E2+4 | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>identify relationships of artistic principles in the creation of real and pictorial space</li> </ul> | C1 *Use the elements and principles of design to solve problems                     | C1 E1-3                            | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>recognise and use a range of artistic conventions</li> </ul>   | C2 Recognise and use a variety of artistic conventions                              | C2 E1-5                            | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>select and use technologies and refine personal artistic techniques</li> </ul>                       | C3 *Select and use technologies and techniques                                      | C3 E1-5, C1 E3                     | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>apply elements and principles of design when solving problems</li> </ul>                             | C1 *Use the elements and principles of design to solve problems                     | C1 E1-2, C1 E4-5                   | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>analyse and respond reflectively and creatively to cultural influences and art works</li> </ul>      | C7 *Observe, analyse and creatively respond to cultural influences and art works    | C7 E1-5                            | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>communicate ideas, emotions and information</li> </ul>   | C4 *Communicate ideas, emotions and information                                     | C4 E1-5, C8 E6-7                   | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>analyse and evaluate art ideas and information</li> </ul>  | C8 Analyse and evaluate art ideas and information                                   | C8 E1-7                            | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>apply time management, planning and negotiation skills to Visual Arts activities</li> </ul>          | C5 Apply time management, planning and negotiation skills to Visual Arts activities | C5 E1-4                            | Unit 1, 2, 3, 4 |
| <ul style="list-style-type: none"> <li>create and display a cohesive body of work from one artistic studio</li> </ul>                       | C6 *Create and display a cohesive body of art work                                  | C6 E1-4                            | Unit 4          |

## Supporting documents including external assessment material

-  [ART315112 Assessment Report 2016.pdf](#) (2017-07-26 12:51pm AEST)
-  [ART315117 Assessment Report 2017.pdf](#) (2018-03-08 11:39am AEDT)
-  [ART315117 - Assessment Panel Report 2018.pdf](#) (2019-02-01 11:31am AEDT)
-  [ART315117 Assessment Report 2019.pdf](#) (2020-01-24 02:39pm AEDT)
-  [TASC Student Folio Declaration form Information Sheet.pdf](#) (2020-09-10 07:13pm AEST)
-  [ART315117 Assessment Report 2020.pdf](#) (2021-01-13 10:24am AEDT)
-  [2021 ART315117 TASC Student Folio Declaration Form.pdf](#) (2021-02-15 11:32am AEDT)
-  [ART315117 External Assessment Specifications and Display Guidelines.pdf](#) (2021-02-25 09:06am AEDT)
-  [2021 ART315117 Art Production Timetable.pdf](#) (2021-09-10 10:11am AEST)



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