Contemporary Art Practice

LEVEL 2	15 TCE CREDIT POINTS
COURSE CODE	CAP215124
COURSE SPAN	2024 — 2028
READING AND WRITING STANDARD	NO
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	NO

This course is current for 2024.

Contemporary Art Practice Level 2 provides opportunities for learners to create artwork in three different studios.

Course Description

Contemporary Art Practice Level 2 provides opportunities for learners to create artwork in three different studios. As such, this course provides opportunities for learners to consider different visual art pathways. They will learn about and apply current art industry skills to their own work.

Learners will:

- create artworks in three different studios
- develop an understanding of the relationship between their work, artistic ideas, techniques, and professional practice
- research significant contemporary artists
- develop skills to interpret and make meaning from information presented in images
- apply creative entrepreneurship to broaden their understanding of the professional context of the art world and their own work
- have exposure to industry professionals.

Throughout the course, learners produce a folio of work that includes their own artworks and a journal to document their artistic journey.

Contemporary Art Practice Level 2 is for learners with an interest in a career in the visual arts industry.

Focus Area

Professional studies

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.

Contemporary Art Practice Level 2 is a Professional studies course.

Professional studies bridges academic courses and career-related study to provide learners with a combination of academic and practical knowledge, skills and understanding to pursue a particular pathway of interest. Courses integrate exposure to professional environments, processes and practice through inquiry-based learning. Professional studies reflect professional processes and standards and provide learners with an equivalent experience to that of someone working within that profession. Professional studies enhances learners' cognitive capacity, efficacy, creativity and craftsmanship in readiness for higher education, internships, apprenticeships or work in a designated field of interest. Professional studies courses connect with recognised professional study pathways and contextually align with key Tasmanian industry sectors.

Professional studies courses have three key features that guide teaching and learning:

- exposure to professional practice
- ideation, research, discovery and integrated learning
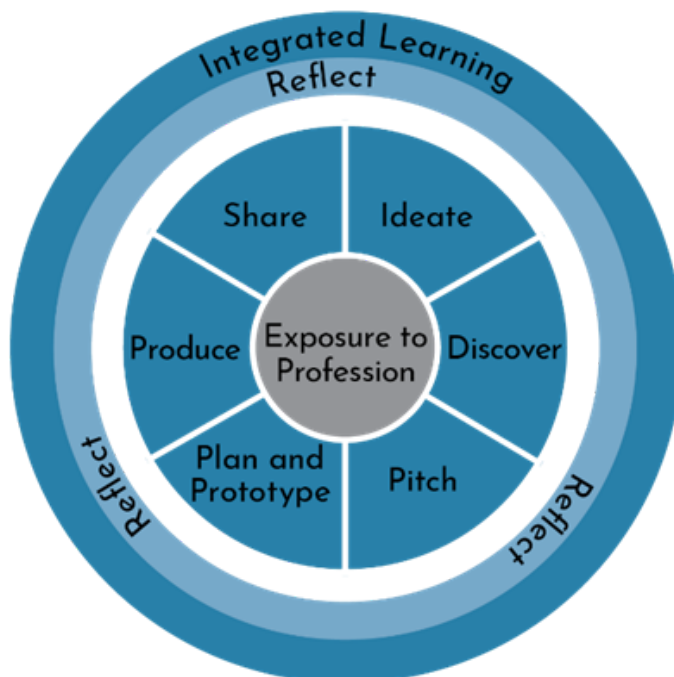- production and sharing replicating a professional paradigm.

Figure 1: Professional studies diagram (developed by Years 9-12 Learning)

In this course learners will do this by:

- describing and analysing artworks when viewing and making artworks. This develops visual literacy, a key skill in the cultural and creative sectors
- understanding aspects of the contemporary visual arts industry. This includes professional roles and creative entrepreneurship
- communicating across different modes; for example, written responses, artworks and journal entries.

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 the world, to communicate cultural knowledge and 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. Contemporary visual art is produced in a globally influenced, culturally diverse and technologically advancing world. The era of contemporary art explored in this course is from the end of the 1960's or early 1970's through to today.

Contemporary visual art includes the following studios:

- painting
- sculpture
- ceramics
- print making
- photography
- installation
- architecture
- design
- environmental, digital, performance, street and video art.

Visual arts are central to the diverse and continuing cultural practices of local and global cultures. This is inclusive of the cultures of Aboriginal and Torres Strait Islander peoples.
Contemporary Art Practice Level 2 is a Professional studies course with a practical focus. Learners study the contemporary visual arts cultural and creative sector in Tasmania and Australia. The course enables learners to be exposed to professional practice in art and make artworks across three different art studios. Through artmaking, they will also have opportunities to explore the cultural and creative sector. This course is primarily focused on the role, skills and techniques of an artist. Opportunities to observe and interact with professional practitioners provide modelling of professional skills, behaviours and norms of the contemporary visual arts industry.

Through the artist lens, learners investigate the professional skills that are complementary to artmaking in selected studios and related visual arts professional contexts.

Contemporary Art Practice Level 2 focuses on the diverse set of skills needed by artists in the professional sector. The course enables learners to engage with these skills which include:

- planning
- creating artworks
- following a brief
- networking
- selecting, organising and presenting artworks for exhibition.

Contemporary Art Practice Level 2 is a course that enables learners to develop specific art making skills and techniques alongside transferable skills such as communication and creative entrepreneurial skills. This is a consolidation course suitable for learners with little experience in the visual arts. Contemporary Art Practice Level 2 provides learners with exposure to a range of potential employment opportunities. These include those of the artist, arts administrator, art curator, art teacher and art therapist.

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

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

This course is built on the principles of access, agency, excellence, balance, support and achievement as part of a range of programs that enables learners to access a diverse and 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. recognise and effectively use design elements and principles in art communication
2. use a range of appropriate conventions, tools and technologies to express artistic intentions across three studios
3. compare and contrast visual artworks using visual art language
4. explain and apply knowledge from the contemporary visual art industry
5. communicate ideas, emotions and information to others when creating artworks across three studios
6. select and apply time management, planning and negotiation skills to making and promoting artworks
7. explain and apply skills from the contemporary visual art industry
8. create and refine artworks in three studios

Pathways

Pathways into Contemporary Art Practice Level 2 include Arts Level 1 and engagement with the Years 9-10 band of the Australian Curriculum: The Arts.

Pathways out of Contemporary Art Practice Level 2 include Contemporary Art Practice Level 3 Visual Art 3, and Certificate II or III in Creative Industries. Contemporary Art Practice Level 3 is a theoretically based course that also offers insight into related visual arts career pathways. Visual Art 3 offers a more practically oriented pathway.

This course may also support learners to pursue a career pathway in the cultural and creative industries, communication fields, education, public relations, marketing or advertising sectors.

Integration of General Capabilities and Cross-curriculum Priorities

The general capabilities addressed specifically in this course are:

- Critical and creative thinking
- 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
- Sustainability.

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: Creating artworks and creativity

Module 2: Developing contemporary art knowledge and skills

Module 3: Exhibition and creative entrepreneurship

Course Delivery

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

Course Requirements

Access

Access to the contemporary visual art industry either in person, online or virtually will be required.

Previously submitted work cannot be used in meeting the requirements of Contemporary Art Practice Level 2. Therefore, a learner cannot use work including, but not limited to, an independent study, folio, project or assignment that has already been presented for assessment for a previously or concurrently studied Office of TASC-accredited or recognised senior secondary course.

Resource requirements

Access to a device and the internet.

The 'creating artworks' component of the course involves practical realisation of artworks in three distinct artistic studios. A different studio will be explored in each of the course modules. Providers can either choose the three studios for learners to engage with or give a range of options and allow the learners to choose which three studios they will study.

Select three from the following range of studios:

- assemblage or collage or mixed media
- Painting or drawing or life drawing
- ceramics
- print making
- digital art and media
- sculpture
- environmental art
- wearable art or textiles or fibre art
- body adornment or jewellery
- graphic design
- installation
- street art
- documented forms
- time based forms
- craft and design
- photography
- hybrid art.

In certain studios such as printmaking, photography and ceramics, specific resources such as printing presses, photo editing software, potter's wheels and kilns may be required. Providers are advised to research the technical requirements for individual studios to ensure they have the appropriate resources available to provide fair and reasonable access for all students.

Course Content: Module 1

Module 1: Creating artworks and creativity

Learners are exposed to three different studios throughout the course. Providers choose which studios are offered for this course. Learners select three different options from those offered by the provider, one per module.

Learners are introduced to the elements and principles of design in creating artworks. They start learning the visual art conventions, techniques, and technologies of their first studio. Learners create and communicate through artworks and learn how to time manage, plan and negotiate when doing art activities. In the first studio they will create at least two original artworks.

Learners will also:

- view a range of contemporary artworks
- explore Tasmanian contemporary artists and their artworks
- document their learning through a folio of support material, including a journal or diary, which will be maintained throughout the course.

Module 1 learning outcomes

The following learning outcomes are a focus for this module:

1. recognise and effectively use design elements and principles in art communication
2. use a range of appropriate conventions, tools and technologies to express artistic intentions across three studios
3. compare and contrast visual artworks using visual art language
4. explain and apply knowledge from the contemporary visual art industry
5. communicate ideas, emotions and information to others when creating artworks across three studios
6. select and apply time management, planning and negotiation skills to making and promoting artworks

Module 1 content

Learners record information and ideas in a visual diary or journal and select sources of information and inspiration (see Appendix 3: Work requirements, Module 1, Work Requirement 1 of 3 for further information).

They comment on different artworks as to the:

- subject matter
- meaning and relationship to the formal organisation
- elements and principles of design.

Learners identify own and others' sources of inspiration and discuss the ways in which inspiration has influenced the outcomes of their own and others' work.

Key knowledge in studio 1

To create their own artworks, learners will develop an understanding of the elements and principles of design. They will investigate these elements to understand how others use them and how they might experiment with these in their own works. This will be explored in the context of the studio chosen.

Learners then apply this knowledge in developing their skills to produce at least two artworks in the chosen studio for Studio 1.

Studio 1:

- Learners investigate the context and conventions of their first studio in relation to contemporary art making.

Elements of design:

- Form, line, value, texture, shape, space and colour.

Principles of design:

- Unity, variety, balance, emphasis, contrast, rhythm, perspective, depth and proportion.

See Appendix 6: Elements and principles of design for further information.

Industry knowledge:

- Ways in which artworks are presented and displayed in the chosen studio.
- Professional roles associated with art making (including but not limited to curators, gallery owners, critics and journalists).

Experience and experiment with the elements and principles of design:

The elements of art are the building blocks of an artwork, they are the tools artists use when creating an artwork. The principles of design are how those building blocks are arranged. Artworks can be made in different times and places and reflect the ideas and beliefs of the time. For example, contemporary artworks as a course focus refer to art movements and styles from the late 1960' or early 1970's to today.

Key skills in studio 1

Artmaking:

- experimenting with principles of art and design
- experimenting with different ways to represent own thoughts and feelings
- following processes to produce artworks
- developing visual language
- reflecting on and finding ways to improve artwork
- investigating artists and artworks to learn about practice
- applying technical skills related to the first studio
- applying technologies in the first studio.

Art interpretation:

- recording information and ideas in a visual diary or journal
- referring to visual language in formal and informal contexts
- discussing how artworks are composed
- identifying features of artworks
- explaining personal opinions about artworks.

Module 1 work requirements

This module includes the following work requirements:

- a folio of support material that includes a journal or diary and will continue throughout the course
- two completed artworks
- a short written response on two significant contemporary Tasmanian artworks.

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: Developing contemporary art knowledge and skills

Learners are introduced to their second studio and will create at least two original artworks. In this studio they will work in a different medium from the one chosen in Module 1.

Learners will also:

- investigate the role of the artist in the contemporary art world
- research and produce a written report on a practising contemporary Australian artist or Arts professional
- experience exhibitions (including digital) either in person or online and discuss how artworks can be presented in different ways and who is involved in the professional contexts surrounding the sharing of visual art
- investigate the influence of social, historical and cultural contexts in art making
- create a variety of support materials that will contribute to their folio in.

Module 2 learning outcomes

The following learning outcomes are a focus for this module:

1. recognise and effectively use design elements and principles in art communication
2. use a range of appropriate conventions, tools and technologies to express artistic intentions across three studios
3. compare and contrast visual artworks using visual art language
4. explain and apply knowledge from the contemporary visual art industry
5. communicate ideas, emotions and information to others when creating artworks across three studios
7. explain and apply skills from the contemporary visual art industry.

Module 2 content

Learners are aware that artists gain inspiration and generate ideas from diverse sources. Sources of inspiration may include:

- life experiences
- history
- sensory experiences, including music or soundscapes, food, fragrance and texture
- imaginings or invention
- exposure to the works of others
- surroundings.

Through research or first-hand experience, learners consider ways in which artists are inspired to create artworks. They view the work of artists with diverse sources of inspiration. Learners are given opportunities to find inspiration from a diverse array of stimuli and sources to create artworks in their second studio.

Key knowledge in studio 2

Learners investigate the context and conventions of their second studio in relation to the Australian contemporary art scene.

Industry knowledge:

- the state of the contemporary art scene in Australia including galleries, foundations, collections, museums and events
- the implications of Australia's cultural diversity and history for artists and related visual arts professionals
- what constitutes an exhibition, including traditional and emerging formats
- the role of art curation and how it contributes to audience engagement.

Key skills in studio 2

Artmaking:

- exploring the inspirations of other artists
- utilising sources of inspiration to guide artmaking
- viewing and responding to artworks of others
- experiencing a variety of stimuli to guide artmaking
- using direct observation to create artworks
- technical skills related to the second studio
- application of technologies in the second studio.

Art interpretation:

- recording information and ideas in visual diary or journal
- selecting sources of information and inspiration
- commenting on subject matter, meaning and relationship to formal organisation – composition
- identifying own and others' sources of inspiration
- discussing the ways in which inspiration has influenced the outcomes of own and others' work.

Module 2 work requirements

This module includes the following work requirements:

- a folio of support material that includes a journal or diary that was initiated in module 1 and will continue throughout the course
- two completed artworks
- a short response based on research of one significant contemporary Australian artist or arts professional working in Australia today.

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: Exhibition and creative entrepreneurship

Learners are introduced to their third studio and will create at least two original artworks. In this studio they will work in a different medium to the ones chosen in Modules 1, and 2. They investigate the context of their third studio in contemporary art.

Learners will also:

- connect the idea of being an artist with the concept of creative entrepreneurship
- apply simulated entrepreneurial concepts in their own work
- finalise their folio of support material
- exhibit their work and prepare an artist statement for their chosen pieces.

Module 3 learning outcomes

The following learning outcomes are a focus for this module:

1. recognise and effectively use design elements and principles in art communication
2. use a range of appropriate conventions, tools and technologies to express artistic intentions across three studios
3. compare and contrast visual artworks using visual art language
4. explain and apply knowledge from the contemporary visual art industry
5. communicate ideas, emotions and information to others when creating artworks across three studios
8. create and refine finished artwork in three studios.

Module 3 content

Learners investigate the way that artists must market or promote themselves in the professional visual art industry. They will understand that they may take on many additional roles (including administration, marketing and curation) in promoting their own work. This means that in effect, artists are creative entrepreneurs. Artists themselves learn how to market, brand and define themselves across digital, social and traditional media.

Key knowledge in studio 3

Learners investigate the context and conventions of their third studio in relation to contemporary art making.

Industry knowledge

Learners will research and develop an understanding of the how, what and why of marketing themselves as an artist in the contemporary world. They will apply this understanding to further enhance their skills in artmaking and interpretation.

Learners will research:

- the characteristics of an entrepreneur or of entrepreneurship
- transferable skills of an entrepreneur
- what being entrepreneurial means in the context of the local, Tasmanian and national arts scenes, exploring real world examples
- the purpose and features of an artist statement
- that artist statements vary in different contexts for different audiences.

Key skills in studio 3

Artmaking:

- exploring meanings and messages in artworks
- using observations and responses to guide artmaking
- gathering and collecting information to guide artmaking
- exploring ways to communicate through art
- art interpretation
- recording information and ideas in a visual diary or journal
- discussing ways artists have investigated issues or opinion in their artwork
- describing processes undertaken to refine and consider opinion on issues and ideas
- using research to inform and support own artmaking
- applying technical skills related to the third studio
- using technologies in the third studio.

Module 3 work requirements

This module includes the following work requirements:

- a folio of support material that includes a journal or diary that was initiated in module 1 and has continued throughout the course to be finalised in module 3
- two completed artworks
- a short written response on a visual arts entrepreneur or arts professional
- an exhibition of a selection of own works and either an exhibition program or supporting artist statements to support the pieces exhibited.

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

Module 3 assessment

This module has a focus on all 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 the Office of TASC will focus on what both teacher and learner understand to reflect endpoint 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 the Office of TASC to ensure provider validity and comparability of standards across all awards. To learn more, see the Office of TASC's quality assurance processes and assessment information.

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

Quality Assurance Process

The following processes will be facilitated by the Office of 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

The Office of 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 the Office of TASC issues. This will involve checking:

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

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

Criteria

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

1. recognise and use design elements and principles in practical contexts
2. use conventions, techniques and technologies to create artworks
3. describe artworks using visual art language
4. describe contemporary visual arts industry knowledge
5. communicate ideas, emotions and information through artworks
6. apply time management, planning and negotiation skills to contemporary visual art activities
7. apply contemporary visual art industry skills
8. create and refine finished artwork in three studios.

	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: recognise and use design elements and principles in practical contexts

Standard Element	Rating A	Rating B	Rating C
E01 - Design elements	describes design elements from a given range, and successfully applies these to achieve stated outcomes	identifies design elements from a given range, and applies these to achieve stated outcomes	identifies a limited number of design elements from a given range, and applies these to achieve stated outcomes
E02 - Application of design principles	describes design principles from a given range, and successfully applies these to achieve stated outcomes	identifies design principles from a given range, and applies these to achieve stated outcomes	identifies a limited number of design principles from a given range, and applies these to achieve stated outcomes
E03 - Solve artistic problems	uses and adjusts problem solving strategies to respond effectively to, and meet, changed conditions to solve minor artistic problems.	uses and adjusts problem solving strategies to respond appropriately to changed conditions to solve minor artistic problems.	uses problem solving strategies, as directed, to respond to changed conditions to solve minor artistic problems.

Criterion 2: use conventions, techniques and technologies to create artworks

Standard Element	Rating A	Rating B	Rating C
E01 - Artistic conventions	describes artistic conventions from a given range	identifies artistic conventions from a given range	identifies a limited number of artistic conventions from a given range
E02 - Experiment with conventions	successfully experiments with the effects of a range of artistic conventions	experiments with the effects of a range of artistic conventions	experiments with the effects of a limited number of artistic conventions
E03 - Apply techniques and technologies	applies a range of appropriate technologies and techniques effectively to own studios	applies a range of appropriate technologies and techniques to own studios	applies a limited range of technologies and techniques to own studios
E04 - Extend artistic technique using technologies	selects technologies to extend and refine artistic techniques in aspects identified from feedback for attention.	selects technologies to extend artistic techniques in aspects identified from feedback for attention.	uses technologies in basic artistic techniques identified from feedback for attention.

Criterion 3: describe artworks using visual art language

Standard Element	Rating A	Rating B	Rating C
E01 - Describe artworks	effectively describes artworks for different contexts and audiences using an appropriate range of accurate contemporary visual art language	appropriately describes artworks for different contexts and audiences using a range of contemporary visual art language	describes artworks for different contexts and audiences using a limited range of contemporary visual art language
E02 - Artists and their artworks	effectively describes an artist and their artwork using an appropriate range of visual art terms	appropriately describes an artist and their artwork using a range of visual art terms	describes an artist and their artwork using a limited range of visual art terms
E03 - Elements and principles of design	explains how the elements and principles of design have contributed to an effective artwork.	describes how the elements and principles of design have contributed to an effective artwork.	identifies the elements and principles of design that have contributed to an effective artwork.

Criterion 4: describe contemporary visual arts industry knowledge

Standard Element	Rating A	Rating B	Rating C
E01 - Curatorial practices	explains purpose and features of curatorial practices[†]	describes purpose and features of curatorial practices[†]	identifies features of curatorial practices[†]
E02 - Knowledge needed by arts professionals	effectively describes and applies an appropriate range of knowledge needed by visual art professionals	describes and applies a range of knowledge needed by visual art professionals	identifies and applies a limited range of knowledge needed by visual art professionals

Standard Element	Rating A	Rating B	Rating C
E03 - Professional roles	explains decisions in visual arts contexts made by art professionals specific to their role	describes decisions in visual arts contexts made by art professionals specific to their role	identifies decisions in visual arts contexts made by art professionals specific to their role
E04 - Social, historical and cultural factors	explains the influence of social, cultural and historical factors on art and art making.	describes the influence of social, cultural and historical factors on art and art making.	identifies the influence of social, cultural and historical factors on art and art making.

[†]Art curatorial practices include selecting, organising, researching, interpreting, and presenting artworks as part of collections, exhibitions, displays, and installations. Effective curation engages audiences through the production and promotion of exhibitions in a range of contexts including exhibitions presented on a digital platform.

Criterion 5: communicate ideas, emotions and information through artworks

Standard Element	Rating A	Rating B	Rating C
E01 - Communication of ideas, emotions and information	uses methods and styles to communicate a range of ideas, emotions and information through artworks	uses basic methods and styles to communicate ideas, emotions and information through artworks	uses a limited number of basic methods and styles to communicate ideas, emotions and information through artworks
E02 - Communication of design principles	appropriately selects and modifies design principles to communicate artistic intentions	uses design principles to communicate artistic intentions	uses given design principles to communicate artistic intentions
E03 - Artistic intention	clearly expresses and explains a resolved artistic intention	expresses and describes an artistic intention	identifies and states a basic artistic intention
E04 - Differentiating the work of others and referencing	differentiates the work of others from the learner's own[†]. Uses referencing conventions and methodologies accurately[‡].	differentiates the work of others from the learner's own[†]. Uses provided referencing conventions and methodologies accurately[‡].	identifies the work of others as directed[†]. Uses referencing conventions and methodologies[‡] as directed. There may be minor errors or inconsistencies.

[†]This includes, but is not limited to, ideas, images, information, data or words.
[‡]This may include the creation of reference lists and bibliographies.

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

Standard Element	Rating A	Rating B	Rating C
E01 - Plan, review and reflect	uses reflection strategies to appraise plans and own practice, making relevant recommendations to inform future actions for improvement	uses reflection strategies to appraise plans and own practice, identifying opportunities for improvement	uses a limited range of reflection strategies to review plans and own practice, identifying problems
E02 - Support material	produces support material that explains and reflects on the development and refinement of artworks	produces support material that describes the development of artworks	produces support material that identifies the development of artworks
E03 - Own artistic goals	sets and achieves stated artistic goals by effectively using a range of recommended strategies[†]	sets and achieves stated artistic goals by appropriately using a range of recommended strategies[†]	sets and achieves stated artistic goals by using a limited range of recommended strategies[†]
E04 - Task-focused strategies	uses highly effective task-focused strategies[‡] to effectively plan and safely complete artworks.	uses appropriate task-focused strategies[‡] to plan and safely complete artworks.	uses given task-focused strategies[‡] to plan and safely complete artworks.

[†]Strategies include the use of timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling.
[‡]Task-focused strategies are those related to the improvement, management, safety and efficient execution of tasks and resources.

Criterion 7: apply contemporary visual art industry skills

Standard Element	Rating A	Rating B	Rating C
E01 - Skills of arts professionals	effectively applies an appropriate range of industry skills used by visual art professionals to solve a range of problems	appropriately applies a range of industry skills used by visual art professionals to solve problems	applies a limited range of industry skills used by visual art professionals to solve routine problems
E02 - Application	effectively applies a range of curatorial	appropriately applies curatorial	applies limited curatorial practices[†] to

	practices[†] to own artworks	practices[†] to own artworks	own artworks
of curatorial practices			
E03 - Creative entrepreneurship	simulates effective creative entrepreneurship skills in the presentation and exhibition of artworks.	simulates appropriate creative entrepreneurship skills in the presentation and exhibition of artworks.	simulates limited aspects of creative entrepreneurship skills in the presentation and exhibition of artworks.

[†]Art curatorial practices include selecting, organising, researching, interpreting, and presenting artworks as part of collections, exhibitions, displays, and installations. Effective curation engages audiences through the production and promotion of exhibitions in a range of contexts including exhibitions presented on a digital platform.

Criterion 8: create and refine finished artwork in three studios

Standard Element	Rating A	Rating B	Rating C
E01 - Refine and complete artworks	selects, uses and justifies appropriate skills and techniques in specific studios to refine and resolve artworks	selects and uses appropriate skills and techniques of specific studios to refine and resolve artworks	uses skills and techniques of specific studios to refine and resolve artworks
E02 - Reflects artistic intention	resolves, artworks in three different studios that clearly reflect stated artistic intentions	resolves artworks in three different studios that reflect stated artistic intentions	resolves artworks in three different studios that reflect, to a limited degree, stated artistic intentions
E03 - Communicate themes and ideas	clearly communicates themes and ideas to an audience through artworks	communicates themes and ideas to an audience through artworks	communicates loosely connected ideas to an audience through artworks
E04 - Visual literacy principles	effectively uses principles of design to inform selection and presentation of artworks	appropriately uses principles of design to inform selection and presentation of artworks.	uses given principles of design to inform selection and presentation of artworks.

Qualifications Available

Contemporary Art Practice 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 TASC 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 ratings for an 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 9-12 website.

Course Developer

This course has been developed by the Department for Education, Children and Young People's Years 9-12 Learning Unit in collaboration with Catholic Education Tasmania and Independent Schools Tasmania.
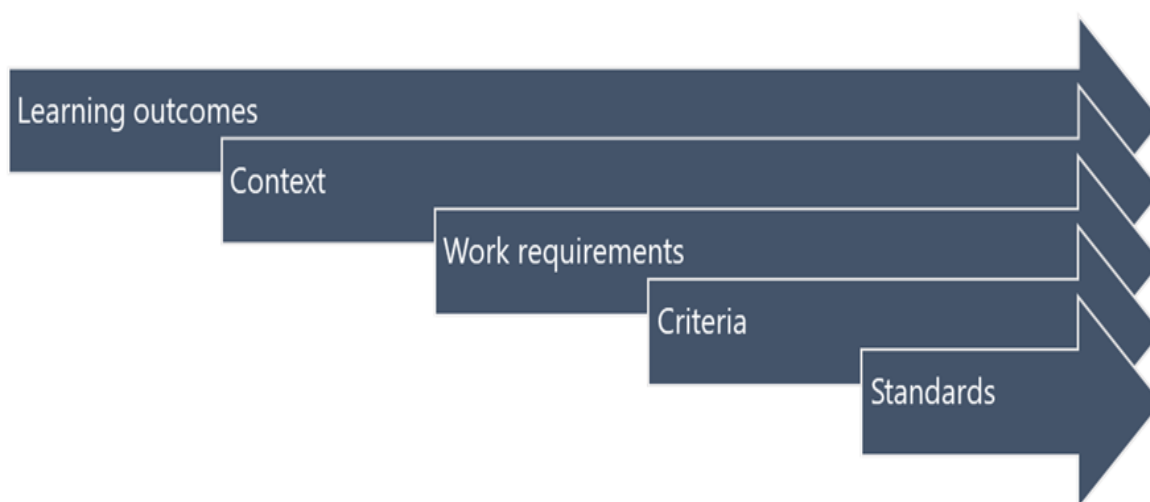
Accreditation

Accredited on 6 April 2023 for use from 1 January 2023 to 31 December 2028.

Version History

Version 1

Accredited on 6 April 2023 for use from 1 January 2023 to 31 December 2028. This course replaces Art Practice Level 2 (ART215217) which expires on 31 December 2023.

Appendix 1 – Line of sight

Learning outcomes	Course content: module	Work requirements: module	Criterion	Criterion elements	General capabilities
1. recognise and effectively use design elements and principles in art communication	1, 2, 3	1, 2, 3	1	1, 2, 3	Critical and creative thinking
2. use a range of appropriate conventions, tools and technologies to express artistic intentions across three studios	1, 2, 3	1, 2, 3	2	1, 2, 3, 4	Critical and creative thinking
3. compare and contrast visual artworks using visual art language	1, 2, 3	1, 2, 3	3	1, 2, 3	Critical and creative thinking
4. explain and apply the knowledge from the contemporary visual art industry	1, 2, 3	1, 2, 3	4	1, 2, 3, 4	Critical and creative thinking; Personal and social capability
5. communicate ideas, emotions and information to others when creating artworks across three studios	1, 2, 3	1, 2, 3	5	1, 2, 3	Critical and creative thinking; Personal and social capability
6. select and apply time management, planning and negotiation skills to making and promoting artworks	1	1	6	1, 2, 3, 4	Critical and creative thinking; Personal and social capability
7. explain and apply skills from the contemporary visual art industry	2	2	7	1, 2, 3	Critical and creative thinking; Personal and social capability
8. create and refine finished artwork in three studios.	3	3	8	1, 2, 3, 4	Critical and creative thinking; Personal and social capability

Appendix 2 – Alignment to curriculum frameworks

Contemporary Art Practice Level 2 aligns with Level 3 of the Australian Core Skills Framework (ACSF).

- This course aligns with the ACSF Level 3 Learning core skills. This articulates the context for learners in the following ways:
  - Support: works independently and uses own familiar support resources
  - Context: range of familiar contexts; some less familiar contexts; some specialisation in familiar or known texts
  - Text complexity: routine texts; may include some unfamiliar elements, embedded information and abstraction; includes some specialised vocabulary
  - Task complexity: tasks involve a number of steps; processes include sequencing, integrating, interpreting, simple extrapolating, simple inferencing, simple abstracting.

Appendix 3 – 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.

Module 1 Work requirements specifications

Work requirement 1 of 3

Title of work requirement: Support material

Mode or format: folio

Description: Over the duration of the course the learner will have built a systematic record of reference and support material. This will be collected and collated by the learner to be submitted for this work requirement.

Support material includes:

- a journal or a diary: this is a complementary element of the learner's involvement in the contemporary art world during the course. It is a personalised system of idea generation and development, and experiments
- a diary or journalistic device which details, dates, and times of gallery visits
- personal notes and responses to discussions
- an organised collection of gallery brochures, exhibition notes and flyers and individual investigation of artists
- artistic influences
- planning sketches and inspirations
- reference materials that can be random or specific; for example, postcards, images from magazines, found objects and things from nature
- acknowledgement of sources
- experiments with materials
- responses to exhibitions and gallery visits.

Size: approximately 6 – 10 hours on task

Relevant criteria: 2, 4 and 6

Work requirement 2 of 3

Title of work requirement: Studio 1 art works

Mode or format: product

Description: based on the studio chosen for module 1, learners will produce at least two completed artworks

Size: approximately 12 – 18 hours on task

Relevant criteria: 1, 2 and 5

Work requirement 3 of 3

Title of work requirement: Contemporary Tasmanian artwork

Mode or format: short response

Description: written response to compare and contrast two significant contemporary Tasmanian artworks

Size: 400 – 600 words

Relevant criteria: 3, 4 and 6

Module 2 Work requirements specifications

Work requirement 1 of 3

Title of work requirement: Support material

Mode or format: folio

Description: Over the duration of the course the learner will have built a systematic record of reference and support material. This will be collected and collated by the learner to be submitted for this work requirement.

Support material includes:

- a journal or a diary: this is a complementary element of the learner's involvement in the contemporary art world during the course. It is a personalised system of idea generation and development, and experiments
- a diary or journalistic device with details, dates, and times of gallery visits
- personal notes and responses to discussions

- an organised collection of gallery brochures, exhibition notes and flyers and individual investigation of artists
- artistic influences
- planning sketches and inspirations
- reference materials that can be random or specific; for example, postcards, images from magazines, found objects and things from nature
- acknowledgement of sources
- experiments with materials
- responses to exhibitions and gallery visits.

Size: approximately 6 – 10 hours on task

Relevant criteria: 2, 4 and 6

Work requirement 2 of 3

Title of work requirement: Studio 2 art works

Mode or format: product

Description: based on the studio chosen for Module 2, learners will produce at least two completed artworks

Size: approximately 12 – 18 hours on task

Relevant criteria: 1, 2, 5 and 7

Work requirement 3 of 3

Title of work requirement: Researching a contemporary Australian artist or arts professional

Mode or format: short response

Description: learners research an influential or significant contemporary Australian artist or art professional

Size: 300 – 500 words, or 2 – 3 minutes multimodal presentation, or equivalent

Relevant criteria: 3, 4 and 6

Module 3 Work requirements specifications

Work requirement 1 of 4

Title of work requirement: Support material

Mode or format: folio

Description: Over the duration of the course the learner will have built a systematic record of reference and support material. This will be collected and collated by the learner to be submitted for this work requirement.

Support material includes:

- a journal or a diary: this is a complementary element of the learner's involvement in the contemporary art world during the course. It is a personalised system of idea generation and development, and experiments
- a diary or journalistic device which details, dates, and times of gallery visits
- personal notes and responses to discussions
- an organised collection of gallery brochures, exhibition notes and flyers and individual investigation of artists
- artistic influences
- planning sketches and inspirations
- reference materials that can be random or specific; for example, postcards, images from magazines, found objects and things from nature
- acknowledgement of sources
- experiments with materials
- responses to exhibitions and gallery visits.

Size: approximately 6 – 10 hours on task

Relevant criteria: 2, 4 and 6

Work requirement 2 of 4

Title of work requirement: Studio 3 art works

Mode or format: extended response

Description: based on the studio chosen for Module 3 learners will produce at least two completed artworks

Size: approximately 12 – 18 hours on task

Relevant criteria: 1, 2, 5 and 7

Work requirement 3 of 4

Title of work requirement: Research an arts entrepreneur

Mode or format: short response

Description: learners research and write about an visual arts entrepreneur or arts professional

Size: 200 – 400 words or equivalent

Relevant criteria: 3, 4, 6

Work requirement 4 of 4

Title of work requirement: Exhibition

Mode or format: Exhibition

Description: Learners select and present own artworks developed throughout the course for an exhibition. They include either a written exhibition program or separate artists' statements to support the pieces.

Size: suggested range of 200 – 500 words, or 2 – 3 minutes audio file, or equivalent

Relevant criteria: 6, 7 and 8

Appendix 4 – 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
- Digital literacy
- Ethical understanding
- 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.

Appendix 5 – Glossary

The Australian Curriculum: The Arts – Visual Arts (Version 9.0) Learning Area information supports the content in this document.

Appendix 6 - Elements and principles of design

Art elements

The art elements are the basic visual building blocks that can be observed or experienced in an artwork. Artists use them to compose or order the way we see an artwork. They also convey ideas through their associations.

Line – has a single dimension, joining two points. It has length and direction. It may be a mark made by a painted tool, brush, pencil, or pen. It may be the meeting edge between shapes, or it may divide space. If repeated, it can make patterns, define a shape (outline), indicate mood, or be used to create texture and tone. By varying a line's width and direction, an artist can create movement or weight and suggest emotions. Every line has a thickness, direction, and rhythm. Terms to describe line include straight, contour, curvilinear, analytical, uneven, implied, explicit, calligraphic, erratic, thick, thin, gestural, vertical, diagonal, horizontal, and autographic.

Colour – colour is generated by light reflecting off a surface and describes our experience of this action. Colour hue, value and intensity are the main characteristics of colour. Colour is a visual sensation and can be represented realistically or artists can deliberately alter colour for emotional or subliminal effects. Harmonious colours are similar and are close together on the colour wheel. Complementary colour schemes, such as red-green, purple-yellow, are opposite on the colour wheel and produce vibrant, clashing effects. Terms used to describe the use of colour might include hue, saturation, intensity, brightness, monochromatic, polychromatic, palette, local, optical, impressionistic, arbitrary, abstract, expressionistic, warm, cool, primary, secondary, tertiary, complementary, opposite, analogous, adjacent, triadic, or tint.

Tone - tones are black, white, and grey and can be described as a range in terms of key or value. Tone can increase the sense of reality or the three-dimensional or can add a sense of drama if tonal contrast is used. Terms used to describe the use of tone might include harsh, subtle, gradual, dramatic, chiaroscuro (strong light on the subject with dark background), achromatic, mid-tones, shadow, highlights, silhouette, umbra, tonal patterns, and shading.

Texture - texture is the surface quality, from smooth to rough, that can either be felt or observed (literal or implied). Texture can be simulated or actual. Application of paint with a dry brush suggests roughness while heavy application of paint mixed with impasto can create raised ridges of actual texture. Terms used to describe the use of texture might include invented, impasto, rough, smooth, natural, irregular, scratched, polished, gritty, uneven, wrinkled or furry.

Shape - shape is an area contained within an implied line or defined by a change in colour or tone. Shapes have two dimensions: width and breadth. They can be free-form and organic (asymmetrical) or geometric in nature (symmetrical). Terms used to describe the use of shape might include non-objective, representational amorphous, irregular.

Form – form describes a three-dimensional area. It can be visual/depicted or physical. While related to shape, terminology should be specific, that is biomorphic, geometric volumes (cube, spherical, pyramid, ovoid). Terms include distorted, elongated, layered, anthropomorphic (human like).

Sound – sound is an audible material in art that can be made electronically or naturally and might be recorded and reproduced. Sound can be heard as noise, words or music and is usually found in contemporary art, such as videos. It may be a component of installations or multimedia or interactive works. Terms used to describe the use of sound might include loud, soft, harsh, discordant, melodic, natural, artificial, vocalised, sonorous, high, or low pitched.

Light – light is closely aligned to tone and describes the clarity of light rays that illuminate an object or installation. Terms used to describe the use of light might include bright, glowing, highlight, reflection, shiny, ambient, atmospheric, sparkle, localised, illuminating, refracted, diffused, blushes.

Time – time as a material relates to the physical, emotional, or psychological duration of an event or experience in art. Terms used to describe the use of time might include chronological, implied, transient, actual, set, long, short, periodical, constant, abstract, cyclical and erratic.

Art principles

Art elements are organised individually or in combination to create art principles.

Balance – balance is the distribution of visual weight in a work of art. Elements like shape may be balanced along a visual axis symmetrically or asymmetrically. The comparative amounts of colours, tones, and textures can create a sense of balance within a composition. Points to consider when looking for balance are comparison of elements and objects, and a comparison of stillness/movement.

Contrast – differences in tone, colours, textures, shapes, and other elements used to draw attention to or to make dramatic parts of an artwork. For example, complementary colours or black and white tones create high contrast and setting circular and elliptical shapes against each other creates low contrast.

Emphasis/focal point – the artist's application of art elements makes a part or parts of the composition stand out. Artists often use implied or psychic line to draw the eye to a location on an artwork. Some works have a single focal point, some provide a clear ordering of emphasis, and others have multiple focal points. Isolation, accents, and placement can create a focal point or emphasis.

Movement – can be still, anticipated, kinetic, due to kinetic empathy, suggested by motion blur. Pattern, the arrangement of recurring figures/motifs and modules (3D form), can create movement.

Proportion – refers to the comparative amounts or ratios of an element. This includes concepts such as the Golden Section and distortions. Proportion includes the connection between parts and the whole.

Repetition (Pattern) – a regularly recurring motif/ shape/ figure creates pattern. A motif that recurs irregularly is repetition. These can create a sense of unity, rhythm, or movement in a work. For example, a repetition of line can cause a pattern, or suggest movement, or a time sequence.

Rhythm – where the use of an element is repeated. This can be a regular or an irregular repetition and if regular can form a pattern. Rhythm creates a sense of movement (think of musical beats), movement in a pattern, the relationship of parts to the whole. Different types of rhythm include flowing, regular, alternating, progressive and random.

Scale – refers to the comparative size of shapes or forms, use of time, volume of sound in an artwork. Examples could be human, small, or large scale. Scale can be a comparison of sizes as in a ratio; for example, one half of the original. In relation to human figures, scale can be larger than, smaller than or actual life size.

Space – refers to its visual/pictorial (illusionary/ plastic) depiction or physical (sculptural/ architectural) use. Physical space includes relief and in the round work. Visual space can refer to an amount within a composition (that is crowded or empty) or the depiction of depth (that is shallow, endless). It can be decorative (flattened) through to deep plastic. Space can be created visually by simple overlapping or chiaroscuro, or through more complex techniques such as atmospheric or geometric perspective. Terms such as foreground, middle ground, background, or interpenetration are useful terms for discussing space. Techniques include foreshortening, multipoint perspective, or amplified perspective.

Unity – refers to the similar or uniform use of an element that unifies or ties together a composition. Unity can create a sense of balance in an artwork. Patterns, figures or motifs, and modules (3D forms) can create unity.

Variety – the diverse use of an element creates a more assorted and visually dynamic composition. Variety can be used to create slight differences or alter the rate of change; for example, a drawing is more expressive if variation is used in the thickness of the lines. Variation in tones when painting an object produces a greater sense of solidity.

Source:

VCAA (2017) The Victorian Curriculum and Assessment Authority is a statutory authority of the Victoria State Government responsible for the provision of curriculum and assessment programs for students in Victoria, Australia. (accessed 25/07/2022)
https://www.vcaa.vic.edu.au/Documents/vce/art/Art_StudioArts_elements_principles_resource.docx