Contemporary Art Practice

LEVEL 3	15 TCE CREDIT POINTS
COURSE CODE	CAP315124
COURSE SPAN	2024 — 2028
READING AND WRITING STANDARD	YES
MATHEMATICS STANDARD	NO
COMPUTERS AND INTERNET STANDARD	YES

This course was delivered in 2024. Use A-Z Courses to find the current version (if available).

In Contemporary Art Practice Level 3 learners explore the professional world of contemporary art.

Course Description

In Contemporary Art Practice Level 3 learners explore the professional world of contemporary art. They gain creative and cultural industry knowledge and skills as they explore professional pathways. Learners investigate this through the roles of:

- arts critic: a professional with an interpretative role that analyses and evaluates works of art. This is often tied to a sound theoretical understanding and consideration of perspectives.
- arts curator: a professional who manages artworks or artefacts as a collection or exhibition in contexts such as museums or art galleries.

Learners choose one of these professional roles to plan and conduct an inquiry. They will develop their knowledge and understanding of skills in the chosen professional pathway. Learners analyse, interpret and evaluate historical contexts and apply this knowledge to contemporary visual art. To do this, they will undertake investigations into arts movements. The arts movements chosen for inquiry can be from a range of historical movements into the contemporary world. This will provide learners with a context to their inquiry. They communicate their ideas to others using different modes and professional perspectives.

In Contemporary Art Practice Level 3, learners develop strong communication skills in different modes. These may include written essays or reports, curatorial statements or spoken communication. Learners are assessed on their inquiry which consists of 2 parts:

1. A research inquiry into an historical art context and the links to contemporary art practice
2. An inquiry into either of the professional role of an arts curator or critic and the associated outputs in the broader contemporary art industry.

Contemporary Art Practice Level 3 is for learners interested in roles within the cultural and creative industries. These roles include those that support, manage, critique and promote artists and visual arts.

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 3 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
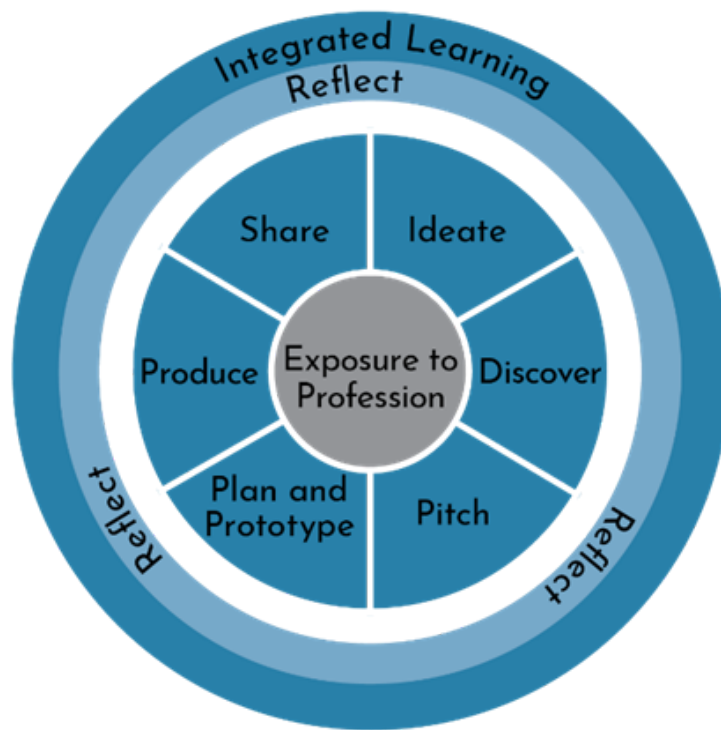- production and sharing replicating a professional paradigm.

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

In this course learners will do this by:

- analysing, interpreting and evaluating contemporary visual art with a high degree of visual literacy and using visual art terminology
- understanding the distinct professional roles within the contemporary visual art world, including those of art criticism, art curatorship and the notion of creative entrepreneurship
- communicating across different modes; for example, essays, marketing communications, planning documents, or spoken communication
- undertaking their own inquiry into an aspect of the contemporary visual art sector.

Rationale

Art is an intrinsic human activity and people have made and responded to the visual arts since the beginning of human history. 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. 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 people.

Contemporary visual art is produced in a globally influenced, culturally diverse and technologically advancing world. Contemporary art includes art produced from the late 1960's and early 1970's to today such as:

- Pop Art
- Post Modernism
- Minimalism
- Photorealism
- the media of painting, sculpture, ceramics, print making, photography, installation, architecture
- environmental, digital, performance, street and video art.

Contemporary Art Practice Level 3 is a Professional Studies course with a theoretical focus. This course connects learners to the contemporary visual arts, cultural and creative sector in Tasmania, Australia and globally. Learners explore historical art movements, along with social and cultural contexts of art in order to form opinions and draw conclusions related to contemporary art practices.

Learners will be provided with opportunities to be exposed to the cultural and creative sectors. Opportunities to observe and interact with professional practitioners will allow learners to model professional skills, behaviours and norms of the contemporary visual arts industry. Through this professional lens, they will also develop valuable transferable skills, including:

- communication skills with a global outlook
- creative, innovative and self-directed ways of working
- an adaptable and entrepreneurial mindset.

Contemporary Art Practice Level 3 provides an avenue for learners wishing to engage with career pathways in the arts industry other than as an artist. The range of potential career pathways is varied and includes employment in museums, galleries, communication, advocacy, education, public relations and the marketing and advertising sectors.

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. analyse artworks using concepts and principles of contemporary visual art theory
2. analyse social, cultural and historical contexts of visual art
3. analyse connections between contemporary visual art concepts and personal experience
4. evaluate and apply current and informed industry knowledge
5. communicate about contemporary visual art professional practice using visual art language
6. select and apply time management, planning liaison and negotiation skills to contemporary visual art activities
7. select and analyse contemporary visual art industry skills and apply in a range of contexts
8. collate, analyse and evaluate the findings from an extended visual art practice inquiry

Pathways

Pathways into Contemporary Art Practice Level 3 include Contemporary Art Practice Level 2 or Visual Art Level 2 or 3 or engagement with the Years 9-10 band of the Australian Curriculum: The Arts. Years 9-10 band of the Australian Curriculum: English or Years 9-10 band of the Australian Curriculum: History will provide additional skills for successful engagement with this course. Contemporary Art Practice Level 2 is not a prerequisite for this course; however, students who complete it may find the introduction to key knowledge, skills and understanding to be of benefit when studying Contemporary Art Practice Level 3.

Pathways out of Contemporary Art Practice Level 3 include courses at a tertiary level in fine arts, art history, curatorial studies, cultural leadership, librarianship, museum studies and creative arts. Learners may pursue a career pathway in the cultural and creative industries, communication fields, education, public relations, marketing and advertising sectors.

Integration of General Capabilities and Cross-curriculum Priorities

The general capabilities addressed specifically in this course are:

- Critical and creative thinking
- Literacy
- 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 3.

For a full description of courses at a complexity level of 3, 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 3 towards the Participation Standard of the Tasmanian Certificate of Education (TCE).

Course Structure

This course consists of three 50-hour modules.

Module 1: Contemporary art and culture

Module 2: Contemporary arts industry knowledge and skills

Module 3: Professional practice and creative entrepreneurship

Course Delivery

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

Course Requirements

Access

Previously submitted work cannot be used in meeting the requirements of Contemporary Art Practice Level 3. 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 TASC accredited or recognised senior secondary course.

Resource requirements

Access to a device and the internet.

Access to the contemporary visual art industry either in person, online, virtually or using simulation will be required. Where practical, the provider must enable opportunities for learners to engage with:

- curated exhibitions, either in person, digitally, virtually or simulated
- a range of contemporary public and private art institutions including museums and galleries either in person, digitally, virtually or simulated
- visual arts professionals, either in person, virtually, online or simulated through activities such as incursions, excursions, residencies, webinars, documentaries or their own promotional platforms.

Course Content: Module 1

Module 1: Contemporary art and culture

Learners focus on visual literacy and visual art language as they underpin the analysis of art. This forms the basis of the skills and knowledge needed in the contemporary art world. Knowledge of art interpretation and evaluation is established before learners explore art movements and different professional contexts. Learners will document their learning through a folio of support material Learners may initiate an inquiry in Module 1, gather and sort their information in Module 2 and present their findings in Module 3.

Module 1 learning outcomes

The following learning outcomes are a focus for this module:

1. analyse artworks using concepts and principles of contemporary visual art theory
2. analyse social, cultural and historical contexts of visual art
3. analyse connections between contemporary visual art concepts and personal experience
4. evaluate and apply current and informed industry knowledge
5. communicate about contemporary visual art professional practice using visual art language
6. select and apply time management, planning, liaison and negotiation skills to contemporary visual art activities.

Module 1 content

Learners develop visual literacy skills to analyse and interpret formal visual features, stylistic elements and devices used by artists and designers. Learners are introduced to industry knowledge about art criticism and art curatorial practices. They will conduct investigations based on the knowledge needed for a professional pathway in either art criticism or in arts curation or both.

Key knowledge

Learners will develop their understanding of visual art concepts and terminology to apply in their study of artworks, artists and the visual arts professional space. They will view a range of contemporary artworks to:

- apply their knowledge and skills in analysis
- identify features, elements and devices including visual narrative or thematic representation in artworks.

Visual features, stylistic elements and devices

Learners will use their knowledge of visual features, stylistic elements and devices to deconstruct and appraise the qualities of art, design or architectural works in terms of:

- materials, techniques and processes
  - the ways in which art or design works are produced
  - the materials and techniques used
  - how materials, techniques and processes help to determine the appearance and subsequent interpretation of art or design
- elements, principles and devices (see Appendix 6: Elements and principles of design)
  - the formal features of art or design
  - how these features contribute to interpretation and meaning
  - how artists, designers and architects manipulate and combine formal features to achieve a desired effect
- visual narrative
  - the 'reading' of an artwork; the context and purpose of art design including thematic representation
- visual language
  - the elements and principles of art or design
- visual synthesis
  - structural devices used in art or design; the synergy created by fusing two or more ideas or images or manipulating one idea or image into another form or state.

The Describe, Analyse, Interpret and Evaluate (DAIE) framework for art critique

The DAIE framework or 'Describe, Analyse, Interpret and Evaluate' Framework is based on Feldman's framework and can be used to develop visual literacy skills; that is the ability to make meaning from visual images. Learners are asked to:

- describe - what do you see in the artwork or exhibition?
- analyse - how is the artwork or exhibition organised?
- interpret - what is happening in the artwork or exhibition?
- evaluate – what is your judgement of the artwork or exhibition?

See Appendix 7: The Describe, Analyse, Interpret and Evaluate (DAIE) Framework for further information.

Visual arts industry roles: critic and curator

Learners will explore two professional visual art roles within the creative and cultural sector. This analysis will include:

- the role of the arts critic:
  - the process of positioning an audience through the construction of a persuasive argument, standpoint or hypothesis
  - skills of critical appraisal: providing a sound evidential basis for their viewpoint

- skills of incorporating personal experience and personal voice in formal writing
- the role of an arts curator:
    - the process of grouping art, design and other visual works into a coherent and thematic sequence in an exhibition space
    - evaluation of curatorial statements for style, meaning, commentary and interpretation.

Key skills for inquiry

Learners will develop their inquiry skills in creating an inquiry proposal in module 2. They gather support materials for their inquiry folio that will allow learners to:

- analyse, interpret and evaluate contemporary visual art
- develop visual literacy
- develop communication skills as appropriate to the inquiry, including collaborative skills for interviewing and presenting
- plan and develop the focus of the inquiry
- connect new knowledge to personal experience
- apply time management, planning and negotiation skills in the development of the inquiry.

Module 1 work requirements

This module includes the following work requirements:

- a journal and support material, documenting learner investigations in art analysis, gallery visits, exposure to art and artists. Collection and collation of support materials continues throughout the course.
- a short response analysing and providing an interpretation of a contemporary artwork by a significant contemporary Tasmanian artist working in Australia today.
- a researched response or an interview that analyses the professional visual art industry role of an Australian arts critic or curator.

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: Contemporary arts industry knowledge and skills

An understanding of visual art, artists and artworks is vital for professional practice in the creative and cultural sector alongside the skills of communication and collaboration. Learners will research significant art movements that have influenced contemporary arts practice. They will deepen and broaden their contemporary visual arts knowledge and understanding.

Learners negotiate their individual inquiry project with their teacher. They will collaborate with their peers and relevant artists or arts professionals to gather materials, information or data. They then individually analyse this information and advance their inquiry.

Module 2 learning outcomes

The following learning outcomes are a focus for this module:

1. analyse artworks using concepts and principles of contemporary visual art theory
2. analyse social, cultural and historical contexts of visual art
3. analyse connections between contemporary visual art concepts and personal experience
4. evaluate and apply current and informed industry knowledge
5. communicate about contemporary visual art professional practice using visual art language
7. select and analyse contemporary visual art industry skills and apply in a range of contexts.

Module 2 content

Learners consolidate their knowledge and skills and develop an understanding of interrelated concepts in the analysis and evaluation of artworks and artists' intentions.

Key knowledge

Form, function, intention, purpose and significant themes and styles are studied in relation to art and design. Learners understand the roles of:

- form and function:
    - the relationship between the purpose and appearance of art and design
    - the different forms of art and design in relation to their aesthetic and functional roles
- intention and purpose:
    - the meaning that an artist, designer or architect wishes to convey
    - the reason for which art and design exists or is created or used
- themes:
    - a recurring, unifying, or dominating concept. Thematic ideas addressed by artists include concepts or ideas such as place, spirituality, identity, consumption, stories, loss, desire, time, humour, power, memory, structures, play, romance, protest, ecology, paradox, compassion, fantasy, transformation, systems, change, balance, history and boundaries
- styles:
    - an art style is a set of distinctive characteristics that are shared between artworks. This allows art to be categorised in a way that is inherently meaningful to people.

Contemporary art is any art produced from the late 1960's and early 1970's to today and may encompass a variety of artistic styles and art movements.

An art movement occurs when a style in art, with a specific common philosophy or goal, is followed by a group of artists during a specific period. There is usually a commonality of visual style linking the works and artists included in an art movement. Verbal expression and explanation of movements has come from the artists themselves, sometimes in the form of an art manifesto, and sometimes from art critics and others who may explain their understanding of the meaning of the new art being produced.

Learners will need a general awareness of major art movements from the past to inform aspects of their research inquiry. They will consider social, cultural and historic context and make links to their own personal experience and understanding.

Providers can either choose or allow learners to negotiate an inquiry of a contemporary arts movement and an historical arts movement. The choices may be made from the list provided or any other movement of interest. Learners will investigate all relevant features and ideas of the movement chosen:

- Choice 1: must be a contemporary art movement from the late 1960's or early 1970's to today
- Choice 2: can be any other art movement of interest
    - Possible choices for investigation:
        - Ancient Art (before 476 AD)
        - Renaissance Art (1300-1600)
        - Baroque (1600-1750)
        - Dutch Golden Age (1620-1672)
        - Ukiyo-e (1661-1863)
        - Neoclassicism (1760-1900)
        - Romanticism (1790-1850)
        - Modern Art (1800-1970)
        - Realism (1840-1900)
        - Impressionism (1860-1900)
        - Japonism (1860-1890)
        - Neo-impressionism (1886-1910)
        - Symbolism (1890-1918)

- Expressionism (1893-1930)
- Fauvism (1904-1910)
- Cubism (1907-1918)
- Futurism (1909-1930)
- Dada (1914-1922)
- Surrealism (1917-1950).

Communication in professional visual art industry roles

Different forms of communication are used in the contemporary art sector depending on purpose and audience. Learners analyse the different ways of communicating in two professional visual art industry roles. They explore one or two communication options within the chosen professional role that they would like to explore further in their inquiry.
The options are given below:

1. Art criticism communication

Art criticism (another term may be art writing) is analysis, interpretation and evaluation of artists and their artworks. It is often written for an audience that may include artists, academics and the community. Art criticism is not necessarily negative, but a thoughtful critique of an artist's work to better understand the meaning, symbolism or influences on a particular piece or body of works. Forms of arts criticism communication include:

- essays
- articles and reviews (can include blogs and podcasts)
- books.

2. Art curatorial practice communication

Part of art curatorial practice is the act of selecting, organising, researching, interpreting and presenting artworks. This can be as part of collections, exhibitions, displays or installations. To be a curator is to learn how to engage audiences through the promotion and production of a range of exhibitions including those presented on a digital platform. Contemporary curatorial practice encompasses a broad range of sites and cultural industries from small artist-run initiatives to large museums and galleries. Forms of curatorial communication include:

- exhibition catalogues
- exhibition websites
- exhibition audio files.

Key skills

The key skills are developed by applying the knowledge as outlined in module 1 to advance their inquiry. Learners will gather and sort through data and material that will allow them to:

- evaluate and connect art contexts and art works
- communicate visual art knowledge through both written and spoken forms
- collaborate with others, including artists, asking for and applying feedback to advance their inquiry
- gather and organise information, data or material to analyse and evaluate
- present to an audience.

Module 2 work requirements

This module includes the following work requirements:

- a journal and support material that was initiated in module 1 and continues throughout the course
- an investigation into an historical art and a contemporary art movement
- a multimodal response to analyse a form of arts communication
- inquiry planning including the establishment of inquiry questions.

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: Professional practice and creative entrepreneurship

Learners will have an opportunity to finalise research, data collection and focus on completing their inquiries. They will demonstrate their findings through an externally assessed folio collating their inquiry. Learners also explore creative entrepreneurship. This will add to their understandings of contemporary art practice and professional contexts in the arts world.

Module 3 learning outcomes

The following learning outcomes are a focus for this module:

1. analyse artworks using concepts and principles of contemporary visual art theory
2. analyse social, cultural and historical contexts of visual art
3. analyse connections between contemporary visual art concepts and personal experience
4. evaluate and apply current and informed industry knowledge
5. communicate about contemporary visual art professional practice using visual art language
8. collate, analyse and evaluate the findings from an extended visual art practice inquiry.

Module 3 content

In relation to their ongoing inquiries, learners will make meaning of the information they have gathered and analyse to share their findings. They communicate about, respond to, share and process information. They reveal new and deeper understandings through their inquiry in the noticing of patterns or trends. New questions may emerge, because of this processing of information, that can be incorporated into the inquiry. Learners may pursue other questions or interests that arise from the inquiry journey as appropriate.

- Artists are creative entrepreneurs and they and their artwork may be seen as the product or brand. Being part of the contemporary art ecology means either being a creative entrepreneur, or supporting, or administering the work of creative entrepreneurs.

Key knowledge

Learners are introduced to the concepts around creative entrepreneurship and align them, where relevant, to their inquiry and the professional sector they have chosen to research.

Learners are exposed to the idea of creative entrepreneurship and how it relates to the contemporary art world. They consider how traditional professional contexts of artists, art critics and curators may have evolved or blurred in taking on multiple roles in contemporary art contexts.

Creative entrepreneurs can often find:

- new, innovative ways to take creative work to audiences and communities, such as:
  - new models of production, distribution and value
  - highlighting the wider social, economic and cultural benefits in doing so
- original ideas and the flexibility and self-confidence to take these to market
- gaps within the market and make these opportunities into real solutions.

Creative entrepreneurship

Learners will develop a contextualised understanding of a creative entrepreneur, based on examples of artists in the creative industry that:

- can demonstrate business success in the classic terms of business growth (profit and market share) or in terms of their reputation (creativity, quality and aesthetic) amongst their peers
- have shown leadership in the cultural and creative sectors by championing its development
- have developed initiatives (that can include exhibitions, events, festivals) that develop and grow the market.

Qualities of a creative entrepreneur

Learners will explore the qualities of a creative entrepreneur, contextualised to the professional sector and inquiry they have chosen. The qualities investigated may include:

- risk taker: can assess, enjoy and face risks. Has the skills and, or the initiative to drive things forward
- passion for their creative sector: creative entrepreneurs are the mediators that bring creative products to the market and require an ability to talent spot, respect, understand and manage creativity
- corporate skills: business acumen, commercial awareness, managerial ability, vision and strategy
- leadership ability: have the vision to combine their creative and entrepreneurial skills to be a leader in their national creative community
- agent of change: ability to make a difference, not merely by being successful in business terms but also intervening in the domestic market to impact positively on its infrastructure
- market awareness: knowledge of the local market situation and their role in it
- international outlook: wants to develop a mutually beneficial culture of personal or professional engagement and collaboration with other countries, able to benefit from dialogue with other international participants and keen to develop future international projects.

Key skills

Each learner will follow their own inquiry journey and create evidence. Learners will:

- self-manage their distinct inquiry journey
- use their personal experience to inform their art analysis and inquiry process
- comprehend and synthesise complex information
- communicate clearly and effectively to an audience
- question further or make recommendations.

Module 3 work requirements

This module includes the following work requirements:

- a journal and support material that was initiated in module 1, continued in module 2 and finalised in module 3
- a folio, that will be externally assessed, comprised of two sections:
    - Section 1: A contemporary art inquiry
    - Section 2: A professional context inquiry
        - Part A: an investigation into a chosen professional arts role
        - Part B: an arts communication output related to the professional role chosen in Part A.

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

Module 3 assessment

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

Assessment

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

Internal 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.

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

Process

The Office of 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.

Additionally, the Office of TASC may select to undertake scheduled audits of this course (Provider Standards 1, 2, 3 & 4) and of work requirements.

External Assessment Requirements

The external assessment for this course will comprise:

- a folio assessing criteria 1, 2, 5 and 8. The folio has two parts:
    - a contemporary art inquiry
    - a professional context inquiry.

For more information, see the current external assessment specifications and guidelines for this course available in the Supporting documents below.

Criteria

The assessment for Contemporary Art Practice Level 3 will be based on the degree to which the learner can:

1. analyse artworks using concepts and principles of contemporary visual art theory*
2. analyse social, cultural and historical contexts of visual art*
3. analyse connections between contemporary visual art concepts and personal experience
4. analyse professional contemporary visual art industry knowledge*
5. communicate using contemporary visual art language*
6. apply time management and planning skills to contemporary visual art activities
7. analyse contemporary visual arts industry skills
8. analyse and synthesise a visual art inquiry*.

*denotes criteria that are both internally and externally assessed

	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: analyse artworks using concepts and principles of contemporary visual art theory

This criterion is both internally and externally assessed.

Standard Element	Rating A	Rating B	Rating C
E01 - Communication of ideas about artworks	clearly communicates ideas about artworks using nuanced and precise language	communicates ideas about artworks using clear, controlled and precise language	communicates ideas about artworks using clear and controlled language
E02 - Visual art terminology	uses a range of accurate art terminology and evaluates and discusses artworks	uses a range of accurate art terminology and analyses and explains artworks	uses a range of appropriate art terminology and explains artworks
E03 - Comparison of features	compares a range of distinguishing features of artworks and evaluates their use in different works	compares a range of distinguishing features of artworks and analyses their use in different works	compares features of artworks and explains their use in different works
E04 - Range of sources	critically selects appropriate primary and secondary sources that are specific and effective in an argument or proposition	uses a range of appropriate primary and secondary sources, relevant to an argument or proposition	uses a range of primary and secondary sources relevant to an argument or proposition
E05 - Differentiating the work of others and referencing	clearly differentiates the work of others from the learner's own[†]. Referencing conventions and methodologies are followed including a high degree of accuracy in individual entries[‡] and well-structured reference lists and bibliographies[◊].	Clearly differentiates the work of others from the learner's own[†]. Referencing conventions and methodologies are followed accurately[‡], including appropriate, structured reference lists and bibliographies[◊].	differentiates the work of others from the learner's own[†]. Referencing conventions and methodologies are followed[‡], including the use of reference lists and bibliographies[◊].

[†]This includes, but is not limited to, ideas, images, information, data or words
[‡]This includes, but is not limited to, alphabetising the surnames of authors and use of an abbreviation key for journal titles
[◊]This includes but is not limited to, grouping by publication dates, source types (books, internet, personal communications).

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

This criterion is both internally and externally assessed.

Standard Element	Rating A	Rating B	Rating C
E01 - Historical influences	evaluates historical influences[†] when analysing and interpreting visual art forms, works and artists	explains historical influences[†] when analysing and interpreting visual art forms, works and artists	describes historical influences[†] when analysing and interpreting visual art forms, works and artists
E02 - Cultural influences	evaluates cultural influences[‡] when analysing and interpreting visual art forms, works and artists	explains cultural influences[‡] when analysing and interpreting visual art forms, works and artists	describes cultural influences[‡] when analysing and interpreting visual art forms, works and artists
E03 - Social influences	evaluates social influences[◊] when analysing and interpreting visual art forms, works or artists	explains social influences[◊] when analysing and interpreting visual art forms, works or artists	describes social influences[◊] when analysing and interpreting visual art forms, works or artists
E04 - Comparison and contrast	critically compares and contrasts selected visual art forms, works or artists to evaluate contexts.	compares and contrasts selected visual art forms, works or artists to analyse contexts.	compares and contrasts selected visual art forms, works or artists to explain contexts.

[†]Historical influences refers to information about a particular time and place and the major political, economic, societal and environmental events
[‡]Cultural influences refer to values, beliefs, customs, language, ideas and norms in a particular society
[◊]Social influences refer to sociodemographic factors that can shape an individual such as their socioeconomic position, race, ethnicity, sexuality, gender and age

Criterion 3: analyse connections between contemporary visual art concepts and personal experience

This criterion is only internally assessed.

Standard Element	Rating A	Rating B	Rating C

E01 - Principles of artistic judgement	analyses and articulates relationship between personal experience and how this influences evaluation in artistic judgement	explains personal experience and how this influences evaluation in artistic judgement	explains personal experience and its influence in artistic judgement
E02 - Personal engagement in art contexts	sustains and documents impactful and relevant engagement with local, national and global art communities	demonstrates and documents impactful engagement with local, national and global art communities	demonstrates and documents engagement with local, national and global art communities
E03 - Personal engagement with art issues	makes presentations in appropriate forms, synthesising personal engagement and theoretical concepts	makes presentations in appropriate forms, analysing personal engagement with issues	makes presentations in appropriate forms, explaining personal engagement with issues
E04 - Audience and tone	adapts appropriate form, content, style and tone to synthesise and effectively communicate ideas.	selects and uses appropriate form, content, style and tone to effectively communicate ideas.	selects and uses appropriate form, content, style and tone to communicate ideas.

Criterion 4: analyse professional contemporary visual art industry knowledge

This criterion is both internally and externally assessed.

Standard Element	Rating A	Rating B	Rating C
E01 - Professional context	analyses a professional context in the contemporary art industry and evaluates its features	explain a professional context in the contemporary art industry and analyses its features	describes a professional context in the contemporary art industry and explains its features
E02 - Roles in Australia	analyses the role of visual arts professionals[†] in Australia and evaluates characteristics of the role	explains the role of visual arts professionals[†] in Australia and analyses characteristics of the role	describe the role of visual arts professionals[†] in Australia and explains characteristics of the role
E03 - Communication features	evaluates characteristics and features of communication methods and outputs created by visual arts professionals[†].	analyses characteristics and features of communication methods and outputs created by visual arts professionals[†].	explains characteristics and features of communication methods and outputs created by visual arts professionals[†].

[†]Visual arts professionals include arts critics and arts curators

Criterion 5: communicate using contemporary visual art language

This criterion is both internally and externally assessed.

Standard Element	Rating A	Rating B	Rating C
E01 - Analytical responses	clearly communicates sustained analytical responses using effective contemporary visual art language	clearly communicates analytical responses using appropriate contemporary visual art language	communicates analytical responses using appropriate contemporary visual art language
E02 - Form, content, style and visual art terminology	adapts appropriate form, content, style and visual art terminology to effectively synthesise and communicate ideas	selects and uses appropriate form, content, style and visual art terminology to effectively communicate ideas	selects and uses appropriate form, content, style and visual art terminology to appropriately communicate ideas
E03 - Communication of ideas	effectively communicates ideas using nuanced language with subtlety for different purposes, contexts and audiences	appropriately communicates ideas using clear, controlled and precise language for different purposes, contexts and audiences	communicates ideas using clear and controlled language for different purposes, contexts and audiences
E04 - Control of language	accurately uses grammatical conventions, punctuation and spelling to achieve effect.	accurately uses grammatical conventions, punctuation and spelling.	uses grammatical conventions, punctuation and spelling to achieve clarity.

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

This criterion is only internally assessed.

Standard Element	Rating A	Rating B	Rating C
E01 - Timeline planning	proposes, negotiates and evaluates measurable, achievable and realistic goals and	proposes, negotiates and analyses measurable, achievable and realistic	proposes, negotiates and explains measurable and

	timelines	goals and timelines	realistic goals and timelines
E02 - Timeline management	reflects on progress and effectively adjusts and meets self-directed timelines	identifies progress and makes appropriate adjustments and meets negotiated timelines	makes guided adjustments and meets negotiated timelines
E03 - Record keeping	retains all version-controlled drafts and records of own documents tracking the timely progress of own work to adjust goals for future development	retains all version-controlled drafts and records of own documents as a record, tracking the timely progress of own work	retains version-controlled drafts and records of own documents and progress
E04 - Inquiry development	effectively documents the process of inquiry development to show a cohesive and detailed refinement of ideas.	appropriately documents the process of inquiry development to show a detailed refinement of ideas.	documents the process of inquiry development with drafts to show refinement of ideas.

Criterion 7: analyse contemporary visual arts industry skills

This criterion is only internally assessed.

Standard Element	Rating A	Rating B	Rating C
E01 - Range of skills	evaluates and applies a range of skills appropriate to visual arts professionals[†]	analyses and applies a range of skills appropriate to visual arts professionals[†]	explains and applies a range of skills appropriate to visual arts professionals[†]
E02 - Themes in artwork	evaluates how artworks can be thematically organised and displayed or depicted by visual arts professionals	analyses how artworks can be thematically organised and displayed or depicted by visual arts professionals	explains how artworks can be thematically organised and displayed or depicted by visual arts professionals
E03 - Visual art industry roles	evaluates visual arts professionals' roles[†] and analyses significance of skills applied	analyses visual arts professionals' roles[†] and explains significance of skills applied	explains visual arts professionals' roles[†] and describes significance of skills applied
E04 - Creative entrepreneurship	analyses the skills required for creative entrepreneurship in the visual art industry.	explains the skills required for creative entrepreneurship in the visual art industry.	describes the skills required for creative entrepreneurship in the visual art industry.

[†]Visual arts professionals include arts critics and arts curators

Criterion 8: analyse and synthesise a visual art inquiry

This criterion is both internally and externally assessed.

Standard Element	Rating A	Rating B	Rating C
E01 - Perspectives and issues	synthesises a range of diverse and complex perspectives and issues when solving research questions	analyses a range of perspectives and issues when solving research questions	explains issues and perspectives when solving research questions
E02 - Interrelationships	evaluates interrelationships between knowledge and skills	analyses interrelationships between knowledge and skills	explains interrelationships between knowledge and skills
E03 - Interpretation of findings	synthesises and presents clear, coherent and balanced interpretation of own findings	analyses and presents clear and coherent interpretation of own findings	explains and presents clear interpretation of own findings
E04 - Research outcomes	presents logical conclusions that coherently synthesise and explain research outcomes from the inquiry.	presents conclusions that coherently synthesise and discuss research outcomes from the inquiry.	presents conclusions that logically describe research outcomes of the inquiry.

Qualifications Available

Contemporary Art Practice 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 TASC from 13 ratings (8 from the internal assessment, 5 from external assessment).
The minimum requirements for an award in this course are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)
10 'A' ratings, 3 'B' ratings (3 'A' ratings, 2 'B' rating from external assessment)

HIGH ACHIEVEMENT (HA)
5 'A' ratings, 5 'B' ratings, 3 'C' ratings (1 'A' ratings, 3 'B' ratings, 1 'C' rating from external assessment)

COMMENDABLE ACHIEVEMENT (CA)
6 'B' ratings, 6 'C' ratings (2 'B' ratings, 3 '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 ratings for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

Course Evaluation

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.
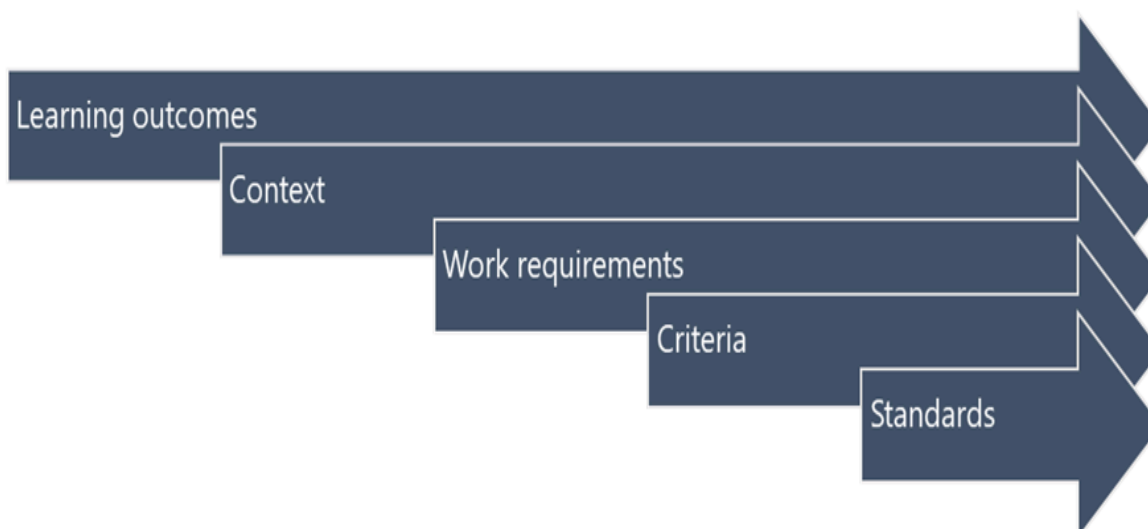
Accreditation

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 Theory and Criticism Level 3 (ARA315116) 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. **analyse artworks using concepts and principles of contemporary visual art theory**	1, 2, 3	1, 2, 3	1	1, 2, 3, 4, 5	Critical and creative thinking; Intercultural understanding; Literacy
2. **analyse social, cultural and historical contexts of visual art**	1, 2, 3	1, 2, 3	2	1, 2, 3, 4	Critical and creative thinking; Intercultural understanding; Literacy
3. **analyse connections between contemporary visual art concepts and personal experience**	1, 2, 3	1, 2, 3	3	1, 2, 3, 4	Critical and creative thinking; Intercultural understanding; Literacy; Personal and social capability
4. **evaluate and apply current and informed industry knowledge**	1, 2, 3	1, 2, 3	4	1, 2, 3	Critical and creative thinking; Digital literacy; Ethical understanding; Intercultural understanding; Literacy
5. **communicate about contemporary visual art professional practice using visual art language**	1, 2, 3	1, 2, 3	5	1, 2, 3, 4	Critical and creative thinking; Digital literacy; Intercultural understanding; Literacy; Personal and social capability

6. **select and apply time management, planning, liaison and negotiation skills to contemporary visual art activities**	1	1	6	1, 2, 3, 4	Critical and creative thinking; Digital literacy; Literacy; Personal and social capability
7. **select and analyse contemporary visual art industry skills and apply in a range of contexts**	2	2	7	1, 2, 3, 4	Critical and creative thinking; Digital literacy; Ethical understanding; Intercultural understanding; Literacy; Personal and social capability
8. **collate, analyse and evaluate the findings from an extended visual art practice inquiry**	3	3	8	1, 2, 3, 4	Critical and creative thinking; Digital literacy; Ethical understanding; Intercultural understanding; Literacy; Personal and social capability

Appendix 2 – Alignment to curriculum frameworks

Contemporary Art Practice Level 3 aligns with Level 4 of the Australian Core Skills Framework (ACSF).

- This course aligns with the ACSF Level 4 Learning core skills. This articulates the context for learners in the following ways:
  - Support: works independently and initiates and uses support from a range of established sources.
  - Context: range of contexts; including some that are unfamiliar or unpredictable; some specialisation in less familiar or known texts.
  - Text complexity: complex texts; embedded information; includes specialised vocabulary; includes abstraction and symbolism
  - Task complexity: complex task organisation and analysis involving application of a number of steps; processes include extracting, extrapolating, inferencing, reflecting and 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: Module 1 support material

Mode or format: journal and support material

Description: Support material will be collected throughout the course of the study. It is therefore expected that over the duration of the course the learner will have built a systematic record of reference and related material. The journal and support material may be used as inspiration or evidence that learners draw on to contribute toward any of the written pieces in the externally assessed folio.

Support material will include:

- a journal: 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, experiments, and references to the history and theory and research studies. It would include:
    - details, dates and times of gallery visits
    - evidence of all research activities such as on-line visits to gallery sites, library catalogue searches, downloads and image files
    - initial timeline planning
    - personal notes and responses to discussions
- any draft materials relating to the inquiry.

Support material may also include:

- draft versions of minor assignments
- initial notes relating to the Inquiry
- bibliographies and references that are records of the nature and scope of research undertaken
- an organised collection of gallery brochures, exhibition notes and flyers
- a glossary of art terms
- artist interviews and investigations of individual artists
- class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.

Size: approximately of 8 – 12 hours collating support materials

Relevant criterion: 6

Work requirement 2 of 3

Title of work requirement: Interpretation of a contemporary artwork by a Tasmanian artist

Mode or format: short response

Description: learners use the DAIE framework to analyse a contemporary artwork by a significant contemporary Tasmanian artist working in Australia today.

Size: 300 – 500 words

Relevant criteria: 1, 2, 3 and 5

Work requirement 3 of 3

Title of work requirement: Professional art industry roles

Mode or format: investigation

Description: learners will undertake either a research investigation or an interview, to analyse one of the following professional visual art industry roles:

- an arts critic
- an arts curator.

Size: a multimodal presentation of 300 – 500 words and one minute oral

Relevant criteria: 4 and 5

Module 2 Work requirements specifications

Work requirement 1 of 4

Title of work requirement: Module 2 support material

Mode or format: folio

Description: Support material will be collected throughout the course of the study. It is therefore expected that over the duration of the course the learner will have built a systematic record of reference and related material. The journal and support material may be used as inspiration or evidence that learners draw on to contribute toward any of the written pieces in the externally assessed folio.

Support material will include:

- a journal: 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, experiments, and references to the history and theory and research studies. It would include:
    - details, dates and times of gallery visits
    - evidence of all research activities such as on-line visits to gallery sites, library catalogue searches, downloads and image files
    - timeline planning, adjustments and reflections
    - personal notes and responses to discussions
- draft versions of the inquiry

Support material may include:

- draft versions of minor assignments
- draft versions of the Inquiry
- bibliographies and references that are records of the nature and scope of research undertaken
- an organised collection of gallery brochures, exhibition notes and flyers
- a glossary of art terms
- artist interviews and individual investigation of artists
- class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.

Size: approximately 8 – 12 hours collating support materials

Relevant criteria: 2, 3 and 5

Work requirement 2 of 4

Title of work requirement: Historical art and contemporary art movement

Mode or format: investigation

Description: learners will research and produce information on:

- an historical arts movement and a contemporary arts movement
- a comparison of historical, social and cultural contexts of visual art in these movements.

Learners also give a brief overview of a professional visual arts industry role in the contemporary art movement chosen.

Size: 700 – 1 000 words

Relevant criteria: 2 and 5

Work requirement 3 of 4

Title of work requirement: Arts communication

Mode or format: multi-modal

Description: learners communicate in a mode that is most relevant to the professional aspect of their inquiry. They present an analysis of one of the following:

- the curation of artworks in a group exhibition of more than one artist
- the way artworks are thematically presented in an exhibition
- how critics respond to and reflect on artworks or exhibitions or both through their reviews.

Size: 3 – 4 minutes presentation or equivalent

Relevant criteria: 5 and 7

Work requirement 4 of 4

Title of work requirement: Establishing inquiry questions and planning an inquiry

Mode or format: inquiry

Description: Learners gather information to address their inquiry questions. They will organise and manage their experience of finding out and share experiences for collaborative analysis and reflection. They will learn how to record information gathered in efficient ways. Learners will start to make meaning of the gathered information.

Learners present an update on their inquiry at a point in time. It will include:

- a summary of their inquiry process to date
- an overview of the information they have found
- their initial thoughts on how they will present the inquiry in Module 3.

Size: 2 – 3 minute presentation or equivalent

Relevant criteria: 3

Relationship to external assessment: this contributes to the folio: inquiry that can be further refined before submission

Module 3 Work requirements specifications

Work requirement 1 of 2

Title of work requirement: Module 3 support material

Mode or format: folio

Description: Support material will be collected throughout the course of the study. It is therefore expected that over the duration of the course the learner will have built a systematic record of reference and related material. The journal and support material may be used as inspiration or evidence that learners draw on to contribute toward any of the written pieces in the externally assessed folio.

Support material will include:

- a journal: 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, experiments, and references to the history/theory/research studies. This would include:
  - details, dates and times of gallery visits
  - evidence of all research activities such as on-line visits to gallery sites, library catalogue searches, downloads and image files
  - timeline planning, adjustments and reflections
  - personal notes and responses to discussions
- draft versions of the inquiry.

Support material may include:

- draft versions of minor assignments
- draft versions of the inquiry
- bibliographies and references that are records of the nature and scope of research undertaken
- an organised collection of gallery brochures, exhibition notes and flyers
- a glossary of art terms
- artist interviews and individual investigation of artists
- class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.

Size: approximately 8 – 12 hours collating support materials

Relevant criteria: 4

Work requirement 2 of 2

Title of work requirement: Contemporary art and professional context inquiry

Mode or format: folio

Description: learners make meaning of the information gathered throughout the course and apply their understandings to the inquiry questions. They review and revise their earlier thinking about the chosen arts movements (historical and contemporary) and professional contexts to synthesise their new thinking. They interpret the information and communicate with others to gain broader understanding of their chosen topics. There are opportunities for learners to posit further questions as they progress and give recommendations for the future.

Learners will complete a folio comprised of 2 sections:

Section 1: A contemporary art inquiry

- will be an inquiry in essay form, accompanied by relevant images, diagrams and references that discusses the relationship between an historical artist, movement, form or theme and contemporary art practice.2 500 –3 000words

Section 2: A professional context inquiry

- will be comprised of 2 parts:
- PART A: an investigation into professional visual arts roles of either an arts curator or arts critic in Australia of 1200 – 1 500 words,
- PART B: a learner derived example of an associated communication output including a summary of key features and decisions. It must be aligned to one of the following related visual art industry roles:

- art criticism- a short article of 1200 – 1 500 words for an arts criticism magazine or publication scenario based on the contemporary art movement or context chosen for the inquiry in section 1
    OR
- art curatorial practice – exhibition notes, collation of images of 1200 – 1 500 words or equivalent for a simulated exhibition based on the contemporary art movement or context chosen for the inquiry in section 1.

Size: the folio includes:

- all elements in the description
    - Section 1: 2 500 – 3 000 words
    - Section 2: Part A of 1 200 – 1 500 words + Part B 1 200 – 1 500 words
- be in total a maximum of 6 000 words.

Relationship to external assessment: this is a culminating assessment of the course and will be externally assessed. This can be comprised of materials developed throughout the course and refined before submission for external assessment

Relevant criteria: 1,2,4,5 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

The information in this section is reproduced with permission from The Victorian Curriculum and Assessment Authority (VCAA).

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 a 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 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

The VCAA 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

Appendix 7 - The Describe, Analyse, Interpret and Evaluate (DAIE) framework for art criticism

- Describe - what do you see in the artwork?
    - title, artist, when/where created, media used
    - subject, landscape, portrait, people
    - elements – line, colour, value, texture, form, space
    - foreground/background
    - place or setting
    - abstract/ realistic
    - action, story
- Analyse - how is the artwork organised?
    - principles of design - contrast, emphasis, rhythm, pattern, movement, balance, unity, repetition
    - how do the elements and principles work together?
    - are there interesting visual effects created?
    - what is the composition?
- Interpret - What is happening?
    - what does the artwork make you think or feel?
    - what are the symbols, metaphors, meaning and contexts?
    - what does it make you think about…?
    - what is the artist trying to communicate?
    - mood and feeling
    - the relationship between all individual parts of the work
- Evaluate – what is your judgement of the artwork?
    - the best part of the work is…
    - the strengths of the work are…
    - the weaknesses of the work are…
    - like/dislike the work because…
    - is this work effective? Is it saying what the artist is intending to say?
    - are you judging based on technique or emotional content?
    - what criteria do you think is important when judging an artwork?

Supporting documents including external assessment material

- CAP315124 Contemporary Art Practice - External Assessment Specifications.pdf (2024-01-24 08:54am AEDT)

- 2024 CAP315124 TASC Student Folio Declaration Form.pdf (2024-01-31 10:39am AEDT)

- TASC Student Folio Declaration Forms Information Sheet.pdf (2024-01-31 10:39am AEDT)