

Discipline-based Study

The Arts

Visual Art 3
COURSE DOCUMENT

PHASE 4
DRAFT FOR
CONSULTATION



Catholic
Education
Tasmania



INDEPENDENT
SCHOOLS
TASMANIA

Table of Contents

Visual Art Level 3, 150 hours.....	4
Focus Area – Discipline-based Study.....	4
Rationale.....	5
Learning outcomes.....	5
Integration of General Capabilities and Cross-curriculum Priorities.....	6
Course description.....	6
Pathways.....	6
Course requirements.....	6
Access.....	6
Resource requirements.....	7
Course structure and delivery.....	7
Structure.....	7
Delivery.....	7
Course content.....	7
Module 1 – Visual Thinking – Interpreting Art.....	7
Module 1 Learning outcomes.....	7
Module 1 Content.....	8
Module 1 Work requirements summary.....	8
Module 1 Assessment.....	9
Module 2 – Investigation and Exploration.....	9
Module 2 Learning outcomes.....	9
Module 2 Content.....	9
Module 2 Work requirements summary.....	10
Module 2 Assessment.....	10
Module 3 – Context and Resolution.....	10
Module 3 Learning outcomes.....	11
Module 3 Content.....	11
Module 3 Work requirements summary.....	12
Module 3 Assessment.....	12
Assessment.....	12
Criteria.....	12
Standards.....	13
Quality assurance.....	19
Qualifications and award requirements.....	19
Course evaluation.....	20

Course developer	20
Accreditation and version history.....	20
Appendix 1 - Line of sight	21
Appendix 2 - Alignment to curriculum frameworks.....	22
Appendix 3 - Work requirements.....	22
Module 1 Work requirements specifications.....	22
Module 2 Work requirements specifications	23
Module 3 Work requirements specifications	24
Appendix 4 – General Capabilities and Cross-curriculum Priorities	25
Appendix 5 – Glossary.....	27

Visual Art Level 3, 150 hours

Focus Area – Discipline-based study

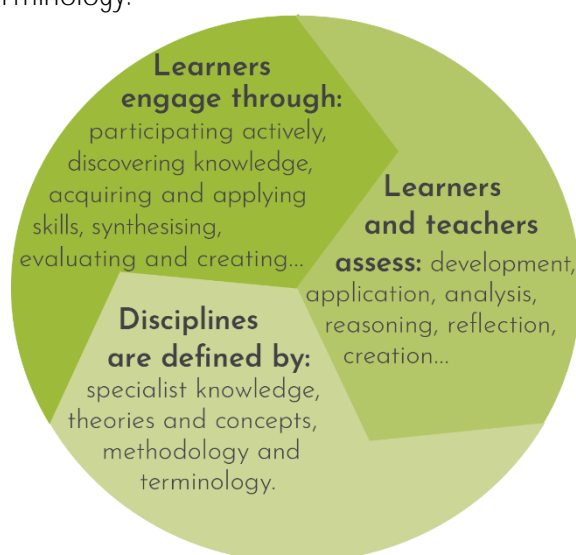
Courses aligned to the [Years 9 to 12 Curriculum Framework](#) belong to one of the five focus areas of Discipline-based study, Transdisciplinary projects, Professional studies, Work-based learning and Personal futures.

Visual Art Level 3 is a Discipline-based study course.

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

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

- specialist knowledge
- theories and concepts and
- methodology and terminology.



In this course learners will do this by:

- deepening and broadening their skills, techniques and problem-solving skills in a specialist studio area
- applying the concepts and theories that underpin their chosen studio area and the arts more generally, including the concept that artistic conventions can be adhered to or subverted
- using and applying the appropriate methodologies and terminology in their artmaking and art analysis including visual literacy methodologies and language.

Rationale

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

Study of the visual arts promotes innovation, creative and critical thinking skills, emotional resilience, empathy and self-efficacy, all of which are vital for a rapidly changing world. These transformative skills have been identified by the global Organisation for Economic Co-operation and Development (OECD) as helping students to thrive and shape a better future. Creating art involves the cognitive, aesthetic and practical domains. Research has shown overall better academic outcomes for arts learners.

Tasmanians value and support creative and cultural industries, which significantly contribute to the economy and Tasmanian cultural identity. *Visual Art* Level 3 has been developed for learners seeking a pathway to tertiary studies or a visual arts career. *Visual Art* 3 builds on the skills gained in *Visual Art* 2 and provides an opportunity for learners to further their artistic skills, techniques and artistic vision in the artistic studio of their choice. It allows learners to broaden and deepen their understandings and application of artistic practice, perception, and visual literacy, the ability to interpret and make meaning from information presented in images. The course encourages learners to apply problem-solving skills, think creatively and analytically, engage with traditional, modern and contemporary art forms, and display their artworks to an audience. Learners apply and refine their skills in the research, analysis and criticism of art from a range of social, historical and cultural contexts, and express and identify meaning in artworks in increasingly sophisticated ways. Study of *Visual Art* Level 3 gives learners the confidence to think of themselves as creative practitioners able to take on challenges, overcome problems and produce tangible outcomes.

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

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

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

Learning outcomes





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

1. select and apply elements and principles of design to solve complex problems
2. use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
3. communicate ideas, emotion and information to affect and move an audience when creating personal and unique artworks
4. critically analyse, and creatively respond to a range of cultural influences and artworks
5. critically analyse and evaluate art ideas and information and make informed aesthetic judgements
6. select and apply time management, planning and negotiation skills to Visual Art activities

7. apply effective reflective strategies to inform their artmaking and work as self-directed practitioners
8. create and display a resolved and cohesive body of artwork in an artistic studio.

Integration of general capabilities and cross-curriculum priorities

The general capabilities addressed specifically in this course are:

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

The cross-curriculum priorities enabled through this course are:

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

Course description

Visual Art Level 3 is a course for learners who would like to broaden and deepen their understanding and application of artistic practice, perception and visual literacy, the ability to interpret and make meaning from information presented in images. *Visual Art* Level 3 has been developed for learners seeking a pathway to tertiary studies or a career within the visual arts. Learners develop a resolved body of work in a single studio area which demonstrates their understanding of visual art as a form of communication, a way to make sense of the world and their own experience and a form of cultural transmission. The course encourages learners to apply problem-solving skills, think creatively and analytically and engage with traditional, modern and contemporary art forms. Learners apply and refine their skills in the research, analysis and criticism of art from a range of social, historical and cultural contexts, and express and identify meaning in artworks in increasingly sophisticated ways. Study of *Visual Art* Level 3 promotes skill refinement, confidence, self-direction and innovation, all of which help prepare learners for their future.

Pathways

Pathways into the *Visual Art* Level 3 course enable learning continuity from *Visual Art* Level 2, for students who may have completed the Years 9-10 band of the *Australian Curriculum: The Arts* or for students who have prior arts experience.

Pathways out of *Visual Art* Level 3 include opportunities for learners to undertake the *Art Studio Practice* Level 3 course and courses in visual arts at a tertiary level. Learners may pursue a visual arts career in fine arts, advertising, architecture, computer graphics, education, photography, film, fashion, publishing, museums or galleries.

Course requirements

Access

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

Resource requirements

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

Course structure and delivery

Structure

This course consists of three 50-hour modules.

Module 1: Visual thinking – interpreting art

Module 2: investigation and exploration

Module 3: context and resolution

Delivery

The three modules must be delivered in order 1, 2, 3. Work must be produced over one academic year, 150 hours, and not be assessed as part of any other course.

The modules work in a progressive and sequential way and learners keep a visual diary throughout the three modules to document their artist research, idea generation and ongoing development. Learners also maintain evidence of their exploration, experimentation, and other work as support material. As learners create two artworks in each module, they can choose to present these as part of the culminating work requirement of a minimum of six artworks equivalent to 150 hours' arts practice in module 3.

Course content

Module 1 – Visual thinking – interpreting art

Learners understand and apply visual thinking skills. Visual thinking skills include the ability to:

view works of art or design

- understanding the visual codes and conventions, principles and elements of design, to describe, explain, analyse, interpret and, ultimately, to develop a personal visual aesthetic.

visually record

- inspirations, influences, ideas, thoughts, messages, media, analysis of works of art or design — using technology, developing, and refining ideas and skills, and working towards resolution of works of art or design.

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

Module 1 learning outcomes

The following learning outcomes are a focus of this module:

1. select and apply elements and principles of design to solve complex problems
2. use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
3. communicate ideas, emotions and information to affect and move an audience when creating personal and unique artworks

4. critically analyse, and creatively respond to a range of cultural influences and artworks
5. critically analyse and evaluate art ideas and information and make informed aesthetic judgements
6. select and apply time management, planning and negotiation skills to Visual Arts activities.

Module 1 content

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

Learners are exposed to artworks from pre and post 1990, which may include Australian works and those of Aboriginal or Torres Strait Island culture, and respond verbally, practically and in written form as they clarify and expand their understanding of art as a means of communication. Learners establish effective ways of working and managing their time including setting goals and negotiating time frames.

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

materials, techniques and processes

- the ways in which artworks are produced, and the materials and techniques used
- how materials, techniques and processes help to determine the appearance and subsequent interpretation of artworks.

ideas, concepts and approaches

- the meaning or intention behind an artwork and the understanding that meaning is subjective and influenced by social, historical and cultural context
- how artists use artmaking as a voice to communicate ideas and concepts as well as manipulate the response of an intended audience.

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

Key knowledge:

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

Key skills:

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

Module 1 work requirements summary

The work requirements for this module include:

- One support material: use of a visual diary or journal commences in module 1 and is used throughout the course as a part of the support material collection.
- Two short written responses: interpretation and analysis, and inspiration and influences.
- Two artefacts: completed artworks, which may be used in the culminating body of artworks in module 3.

- One short response: documentation evidence, which may be used as supporting evidence in module 3.

See Appendix 3 for summary of work requirement specifications for this course.

Module 1 assessment

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

Module 2 – Investigation and exploration

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

A personal visual aesthetic is developed through:

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

Module 2 learning outcomes

The following learning outcomes are a focus of this module:

1. select and apply elements and principles of design to solve complex problems
2. use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
3. communicate ideas, emotion and information to affect and move an audience when creating personal and unique artworks
4. critically analyse and creatively respond to a range of cultural influences and artworks
5. critically analyse and evaluate art ideas and information and make informed aesthetic judgements
7. apply effective reflective strategies to inform their artmaking and work as self-directed practitioners.

Module 2 content

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

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

experimentation

- exploring related techniques and processes to further develop their practical work
- manipulating their medium to develop new skills and enhance their artistic practice.

refinement

- employing refinement process: explore, experiment, reflect, analyse, evaluate and apply
- justifying choices and processes: verbally and through annotation.

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

Key knowledge:

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

Key skills:

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

Module 2 work requirements summary

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.

The work requirements for this module include:

- One extended response: support material. Continued use of visual diary or journal commenced in module 1.
- Two short responses: viewpoint and commentary and a response to an issue or context.
- Two artefacts: completed artworks.
- One short response: documentation evidence. This may be used as supporting evidence in module 3.

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.

Module 3 – Context and resolution

Learners will consider context, viewpoints and commentaries in relation to artworks.

They explore the roles of:

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

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

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

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

Module 3 learning outcomes

The following learning outcomes are a focus of this module:

1. select and apply elements and principles of design to solve complex problems
2. use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
3. communicate ideas, emotion and information to affect and move an audience when creating personal and unique artworks
4. critically analyse and creatively respond to a range of cultural influences and artworks
5. critically analyse and evaluate art ideas and information and make informed aesthetic judgements
8. create and display a resolved and cohesive body of artwork in an artistic studio.

Module 3 content

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

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

making and documenting

- developing a body of work that conveys a cohesive viewpoint or commentary
- identifying and explaining choices made throughout the artistic process.

reflecting and refining

- reflecting on ideas and concepts to deepen and strengthen existing intention
- combining ideas, research and viewpoints to form a coherent argument or rationale.

The culmination of this module requires learners to have produced a cohesive body of work suitable for exhibition with extensive support materials documenting their process. Learners are required to complete a major research task related to their own practice utilising their expanded awareness of visual art language and context.

Key knowledge:

- the effect of context on artmaking
- how points of view influence the interpretation of artwork
- how the display and presentation of artwork influences opinion
- processes for reflecting and refining artwork to give coherence
- the characteristics of a resolved and cohesive body of work
- ways in which art is presented to enhance visual aesthetic and communicate intent
- broad exposure to art making and makers.

Key skills:

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

- presenting artwork for an audience.

Module 3 work requirements summary

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.

The work requirements for this module include:

- One extended response: support material. Continued use of visual diary or journal as commenced in module 1 and developed further in module 2.
- One completed body of work comprising a minimum of six artworks. Learners may choose to include any of the four artworks completed in module 1 and module 2.
- One project: research assignment.

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

Module 3 assessment

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

Assessment

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

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

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

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

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

TASC will supervise the external elements 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.

Criteria

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

1. use the elements and principles of design to solve complex problems*
2. select and use technologies, techniques and conventions to express artistic intentions*
3. communicate ideas, emotions and information through artworks to affect and move audiences*
4. analyse, and creatively respond to cultural influences and artworks*
5. analyse art ideas and information
6. apply time management, planning and negotiation skills to Visual Arts activities

7. use reflective practice to inform artmaking
8. create and display a cohesive body of artwork*

*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

Standards

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

*This criterion is both internally and externally assessed.

Criterion elements	Rating A	Rating B	Rating C
E1 – Analyse artistic elements [†] and principles [‡]	evaluates the effectiveness of artistic elements and principles	analyses artistic elements and principles	identifies and describes artistic elements and principles
E2 – Apply artistic elements	modifies and refines a wide range of artistic elements [†] to achieve desired outcomes or solve complex artistic problems	selects and modifies a range of artistic elements [†] to achieve desired outcomes or solve complex artistic problems	applies a given range of artistic elements [†] to achieve desired outcomes or solve complex artistic problems
E3 – Apply artistic principles	modifies and refines artistic principles to achieve desired outcomes	modifies artistic principles to achieve desired outcomes	selects artistic principles to achieve desired outcomes
E4 – Solve complex problems	selects, applies, and modifies a range of strategies to anticipate and solve complex artistic problems.	selects and applies a range of strategies to solve complex artistic problems.	applies a range of given strategies to solve complex artistic problems.

[†] Elements of design, including but not limited to, line, tone, texture, colour, shape and pattern.

[‡] Artistic design principles including, but not limited to, compositional devices such as **unity**-repetition, **variety**-difference, **emphasis**-focal point and scale, **balance**-symmetry and asymmetry, **space**-pictorial depth and positive or negative.

Criterion 2: select and use technologies, techniques and conventions to express artistic intentions*

*This criterion is both internally and externally assessed.

Criterion elements	Rating A	Rating B	Rating C
E1 – Select technologies and techniques	selects a wide range of effective technologies and techniques to express artistic intentions	selects a range of appropriate technologies and techniques to express artistic intentions	uses a given range of technologies and techniques to express artistic intentions
E2 – Develop artistic technique	demonstrates a high degree of dexterity in artistic techniques and technologies to express artistic intentions	demonstrates dexterity in artistic techniques and technologies to express artistic intentions	demonstrates limited dexterity in artistic techniques and technologies to express artistic intentions
E3 – Critically analyse artistic conventions	evaluates a wide range of artistic conventions	critically analyses a wide range of artistic conventions	analyses a wide range of artistic conventions
E4 – Select artistic conventions	selects, and modifies when appropriate, highly effective artistic conventions to express artistic intentions.	selects effective artistic conventions to express artistic intentions.	selects artistic conventions to express artistic intentions.

Criterion 3: communicate ideas, emotions and information through artworks to affect and move audiences*

*This criterion is both internally and externally assessed.

Criterion Elements	Rating A	Rating B	Rating C
E1 – Communicate ideas, emotions, and information	selects and uses a wide range of sophisticated communication methods and styles to effectively express ideas, emotions, and information	selects and uses a wide range of effective communication methods and styles to clearly express ideas, emotions, and information	selects and uses a wide range of appropriate communication methods and styles to express ideas, emotions, and information
E2 – Communicate artistic intentions	selects, and modifies when appropriate, artistic principles to effectively communicate resolved and sophisticated artistic intentions	selects, and modifies when appropriate, artistic principles to communicate resolved and effective artistic intentions	selects, and modifies when appropriate, artistic principles to communicate resolved artistic intentions

Criterion Elements	Rating A	Rating B	Rating C
E3 – Visual Arts vocabulary	accurately describes and critically analyses artistic styles, genres and processes using a comprehensive visual arts vocabulary	describes and analyses artistic styles, genres and processes using a relevant visual arts vocabulary	describes artistic styles, genres and processes using a relevant visual arts vocabulary
E4 – Convey artistic intention	produces artworks that effectively convey sophisticated conceptual and expressive intentions.	produces artworks that clearly convey conceptual and expressive intentions.	produces artworks that convey conceptual and expressive intentions.

Criterion 4: analyse and creatively respond to cultural influences and artworks*

*This criterion is both internally and externally assessed.

Criterion elements	Rating A	Rating B	Rating C
E1 – Analyses work of self and others [†]	evaluates the cultural contexts and relative significance of artworks of self and others	analyses the cultural contexts and the relative significance of artworks of self and others	compares and contrasts the cultural contexts and the relative significance of artworks of self and others
E2 – Identify significance of socio-historical factors	critically analyses the relationships between the context of socio-historical factors and artists and their artworks [‡]	recognises and discusses the context of relationships between socio-historical factors and artists and their artworks [‡]	recognises and discusses the context of socio-historical factors and artists and their artworks [‡]
E3 – Identify relationship between art and culture	evaluates relationships between art and culture through reflective responses [§]	identifies and analyses relationships between art and culture through reflective responses [§]	identifies and explains relationships between art and culture through reflective responses [§]
E4 – Create culturally contextualised art	produces artwork that demonstrate a sophisticated understanding of cultural contexts through a wide range of effective and manipulated artistic elements and principles to express a resolved intention.	produces artwork that demonstrate a clear understanding of cultural contexts through a wide range of effective artistic elements and principles to express a resolved intention.	produces artwork that demonstrate an understanding of cultural contexts through a wide range of appropriate artistic elements and principles to express an intention.

† As evidenced in support material documentation and artworks.

‡ As evidenced in support material documentation and artworks.

§ As evidenced in support material and documentation.

Criterion 5: analyse art ideas and information

This criterion is only internally assessed.

Criterion elements	Rating A	Rating B	Rating C
E1 – Analyse art ideas and issues	evaluates complex art ideas and issues	critically analyses complex art ideas and issues	analyses complex art ideas and issues
E2 – Analyse viewpoints [†]	evaluates a variety of agreeing and opposing viewpoints that arise from art ideas and issues	critically analyses a variety of agreeing and opposing viewpoints that arise from art ideas and issues	analyses a variety of agreeing and opposing viewpoints that arise from art ideas and issues
E3 – Critically analyses styles, genres and processes	evaluates artistic styles, genres and processes using appropriate visual art terms	critically analyses artistic styles, genres and processes using appropriate visual art terms	analyses artistic styles, genres and processes using appropriate visual art terms
E4 – Control of language	accurately uses appropriate grammatical conventions, spelling and punctuation in written responses	accurately uses grammatical conventions, spelling and punctuation in written responses	uses appropriate grammatical conventions, spelling and punctuation in written responses
E5 - Referencing conventions	follows referencing conventions and methodologies with a high degree of accuracy.	follows referencing conventions and methodologies correctly.	generally follows referencing conventions and methodologies correctly.

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

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

This criterion is only internally assessed.

Criterion elements	Rating A	Rating B	Rating C
E1 – Propose goals and timelines	proposes and negotiates measurable, achievable, and effective goals and appropriate timelines	proposes and negotiates measurable, achievable, and realistic goals and timelines	proposes and negotiates achievable goals and timelines
E2 – Produce support material	produces support material that reflects on, critically analyses, and documents the sustained development of artworks	produces appropriate support material that reflects on, analyses, and describes the development of art works	produces support material that reflects and describes and documents the development of artworks
E3 – Set artistic goals	sets and meets specified or negotiated artistic goals by applying sophisticated task management strategies [†]	sets and meets specified or negotiated artistic goals by applying appropriate task management strategies [†]	sets and meets specified artistic goals by applying task management strategies [†]
E4 – Use task-focused strategies [‡]	devises, implements, and maintains positive and constructive task-focused strategies for the efficient conception and safe development of artworks.	implements and maintains positive task-focused strategies for the efficient conception and safe development of artworks.	uses and maintains task-focused strategies for the efficient conception and safe development of artworks.

[†] Such as use of timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling.

[‡] Those related to the improvement, management, safety and efficient execution of tasks and resources.

Criterion 7: use reflective practice to inform artmaking

This criterion is only internally assessed.

Criterion elements	Rating A	Rating B	Rating C
E1 – Analyses artistic problems	evaluates artistic problems and initiates and applies creative strategies to resolve when making or completing artwork	analyses artistic problems and applies given and self-initiated creative strategies when making or completing artwork	recognises artistic problems and applies given creative solutions when making or completing artwork

Criterion elements	Rating A	Rating B	Rating C
E2 – Analyse ethical considerations	evaluates ethical considerations in art making [†]	critically analyses ethical considerations in art making [†]	analyses ethical considerations in art making [†]
E3 – Critically analyse and reflect on arts learning	evaluates own effectiveness in working independently and with others when creating artworks	critically analyses own effectiveness in working independently and with others when creating artwork	analyses own effectiveness in working independently and with others when creating artwork
E4 - Incorporate feedback	evaluates and applies or rejects feedback to support artmaking process.	critically analyses and applies or rejects feedback to support artmaking process.	analyses and applies or rejects feedback to support artmaking process.

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

Criterion 8: create and display a cohesive body of artwork*

*This criterion is both internally and externally assessed.

Criterion elements	Rating A	Rating B	Rating C
E1 – Select practice and experimentation	selects, adapts, and refines artistic practice and experimentation to develop artistic ideas and technical skills	selects appropriate artistic practice and experimentation to develop artistic ideas and technical skills	uses artistic practice and experimentation to develop artistic ideas and technical skills
E2 – Critically analyse artistic process	evaluates and articulates artistic intent and developmental processes	critically analyses and articulates artistic intent and developmental processes	analyses and articulates artistic intent and developmental processes
E3 – Produce support material	produces creative, evaluative, and comprehensive support material that reflects the developmental processes that lead to the creation of finished artworks	produces creative and analytical support material that reflects the developmental processes that lead to the creation of finished artworks	produces creative and descriptive support material that reflects the developmental processes that lead to the creation of finished artworks

Criterion elements	Rating A	Rating B	Rating C
E4 - Complete a body of work	resolves, as finished pieces, a body of work that demonstrates a high degree of technical skill and powerfully conveys an artistic intention.	resolves, as finished pieces, a body of work that demonstrates technical skill, and effectively conveys an artistic intention.	resolves, as finished pieces, a body of work that demonstrates basic technical skill and clearly conveys an artistic intention.

Quality assurance

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

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

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

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

To ensure academic integrity, schools must demonstrate that consideration has been given to the contribution of others to an individual's work. This includes referencing the work of others and identifying members of peer teams.

Qualifications and award requirements

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 13 ratings (8 from the internal assessment, 5 from external assessment).

The minimum requirements for an award 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 11 and 12 website.

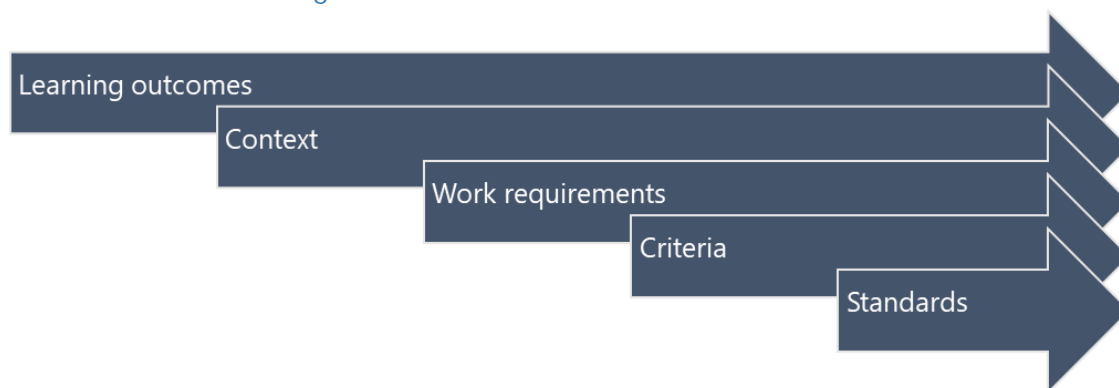
Course developer

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

Accreditation and version history

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

Appendix 1 - Line of sight



Learning outcomes	Course content: module	Work requirements: module	Criteria	Criterion elements	General capabilities
1. select and apply elements and principles of design to solve complex problems	1, 2, 3	1, 2, 3	1	1, 2, 3, 4	
2. use appropriate and effective technologies, techniques, and conventions to effectively express artistic intentions	1, 2, 3	1, 2, 3	2	1, 2, 3, 4	
3. communicate ideas, emotion, and information to affect and move an audience when creating personal and unique artworks	1, 2, 3	1, 2, 3	3	1, 2, 3, 4	
4. critically analyse, and creatively respond to a range of cultural influences and artworks	1, 2, 3	1, 2, 3	4	1, 2, 3, 4	
5. critically analyse and evaluate art ideas and information and make informed aesthetic judgements	1, 2, 3	1, 2, 3	5	1, 2, 3, 4, 5	
6. select and apply time management, planning and negotiation skills to Visual Arts activities	1	1	6	1, 2, 3, 4	
7. apply effective reflective strategies to inform their artmaking and work as self-directed practitioners	2	2	7	1, 2, 3, 4	
8. create and display a resolved and cohesive body of artwork in an artistic studio	3	3	8	1, 2, 3, 4	

Appendix 2 - Alignment to curriculum frameworks

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

Appendix 3 - Work requirements

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 5

Title of work requirement Support material

Mode or format: one extended response

Description: Support material is a collection of materials and includes the visual diary or journal. This is a complementary element of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history, theory and research studies, and can include but is not limited to:

- plans and sketches, mock-ups, drawings or proof sheets
- experiments and samples
- artist research
- reference images
- source material and annotated artworks
- reflections
- acknowledgement of sources
- personal notes and responses to discussion
- exhibition reviews
- minor or incomplete works.

Size: suggested range of 15 to 25 hours on task

Relevant criteria: 1, 2, 3, 4 (E1-3), 5 (E1-3), 6 (E1, 3, 4)

Work requirement 2 of 5

Title of work requirement: Interpretation and analysis

Mode or format: one written short response

Description: A short interpretation and analysis of selected artworks or artists

Size: suggested range of 300 to 500 words

Relevant criteria: 1 (E1), 3 (E1-3), 4 (E1-3), 5 (E1-5)

Work requirement 3 of 5

Title of work requirement: Inspirations and influences

Mode or format: one short written or multi-modal response

Description: A non-essay-based assignment, outlining inspirations and influences on the learner's work, which may take the form of virtual exhibition, PowerPoint, presentation, etc.

Size: suggested range of 300 to 500 words or 2 minutes to 3 minutes multi-modal

Relevant criteria: 3 (E1-3), 4 (E1-3), 5 (E1-5)

Work requirement 4 of 5

Title of work requirement: Two artworks

Mode or format: two artefacts

Description: Completed artworks

Size: suggested range of 12 to 20 hours on task

Relevant criteria: 1 (E2-4), 2, (E1-2, 4) 3, (E1-2, 4), 4 (E4), 6 (E3-4)

Work requirement 5 of 5

Title of work requirement: Documentation evidence

Mode or format: one short response

Description: Documentation evidence will be collected throughout the course of study and will include the following:

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

Size: suggested range of 6 to 8 hours on task

Relevant criterion: 6 (E2)

Module 2 work requirements specifications

Work requirement 1 of 5

Title of work requirement Support material

Mode or format: one extended response

Description: This is a continuation of the collection of material started in module 1. The support material is a collection of material and includes the visual diary or journal. This is a complementary element of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history, theory and research studies, and can include but is not limited to:

- plans and sketches, mock-ups, drawings and proof sheets
- experiments and samples
- artist research
- reference images
- source material and annotated artworks
- reflections
- acknowledgement of sources
- personal notes and responses to discussion
- exhibition reviews
- minor or incomplete works.

Size: suggested range of 15 to 25 hours on task

Relevant criteria: 1 (E1-4), 2 (E1-4), 3 (E1-4), 4 (E1-3), 5 (E1-3), 7 (E1-4)

Work requirement 2 of 5

Title of work requirement: Viewpoint and commentary

Mode or format: one written short response

Description: A response to the role of viewpoint and commentary in artwork

Size: suggested range of 300 to 700 words

Relevant criteria: 4 (E1-3), 5 (E1-5)

Work requirement 3 of 5

Title of work requirement: Issues and contexts

Mode or format: one written short response

Description: A response to an issue or context revealed through artwork

Size: suggested range of 200 to 500 words

Relevant criteria: 4 (E1-3), 5 (E1-5), 7 (E2)

Work requirement 4 of 5

Title of work requirement: Two artworks

Mode or format: two artefacts

Description: Completed artwork

Size: suggested range of 12 to 20 hours on task

Relevant criteria: 1 (E2-4), 2 (E1-2, 4), 3 (E1-2, 4), 4 (E4)

Work requirement 5 of 5

Title of work requirement: One documentation evidence

Mode or format: one short response

Description: This is a continuation of the documentation evidence started in module 1.

Documentation evidence will be collected throughout the course of study and will include the following:

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

Size: suggested range of 6 to 8 hours on task

Relevant criterion: 7 (E2)

Module 3 work requirements specifications

Work requirement 1 of 4

Title of work requirement: Support material

Mode or format: one extended response

Description: This is a continuation of the collection of material started in modules 1 and 2. The support material is a collection of material and includes the visual diary or journal. This is a complementary element of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history theory and research studies, and can include but is not limited to:

- plans and sketches, mock-ups, drawings and proof sheets
- experiments and samples
- artist research

- reference images
- source material and annotated artworks
- reflections
- acknowledgement of sources
- personal notes and responses to discussion
- exhibition reviews
- minor or incomplete works.

Size: suggested range of 15 to 25 hours on task

Relevant criteria: 1 (E1-4), 2 (E1-4), 3 (E1-4), 4 (E1-3), 5 (E1-3), 8 (E1-2)

Work requirement 2 of 4

Title of work requirement: Major research assignment

Mode or format: one written project

Description: A major research assignment pertaining to the learner's own work may include or focus on artworks, artists, movements or techniques that have influenced the learner's own work.

Size: suggested range of 1500 to 2000 words

Relevant criteria: 4 (E1-3), 5 (E1-3)

Work requirement 3 of 4

Title of work requirement: Six artworks

Mode or format: one completed body of work

Description: One completed body of artwork. It is expected that the learner's body of work will be comprised of a minimum of the equivalent of 6 resolved individual major pieces of work. The completed body of work may or may not include artwork artefacts created in modules 1 and 2.

Size: suggested range of 10 to 25 hours on task

Relevant criteria: 1 (E2-4), 2 (1-2, 4), 3 (E1-2, 4), 4 (E4), 8 (E4)

Work requirement 4 of 4

Title of work requirement: One documentation evidence

Mode or format: one extended response

Description: This is a continuation of the documentation evidence started in modules 1 and 2. Documentation evidence will be collected throughout the course of study and will include the following:

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

Size: suggested range of 6 to 8 hours on task

Relevant criterion: 8 (E4)

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 🧠
- Ethical understanding 🏛️
- Information and communication technology capability 💻
- Intercultural understanding 🌐
- Literacy 📖
- Numeracy 🧮
- Personal and social capability 🧑

Cross-curriculum priorities:

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

The cross-curriculum priorities include:

- Aboriginal and Torres Strait Islander histories and cultures 🇺🇸
- Asia and Australia's engagement with Asia 🌏
- Sustainability 🌱

Appendix 5 – Glossary

Term	Definition	Source acknowledgement
abstraction	Artworks without recognisable subjects, although objects or people can be used as a reference point to create an abstract image.	Existing TASC accredited courses
Aboriginal and Torres Strait Islander arts	Aboriginal and Torres Strait Islander arts are a rich contribution to the world's culture and to Australia's diverse contemporary culture and national identity. Aboriginal and Torres Strait Islander arts include classical, traditional and contemporary practice, including all new forms of cultural expression.	Australia Council for the Arts
aesthetic	Refers to those principles governing the nature and appreciation of beauty, especially in visual art. Academically speaking, aesthetics refers to the branch of philosophy which deals with issues of beauty and artistic taste.	Existing TASC accredited courses
analyse	Identify components and the relationship between them; draw out and relate implications.	Existing TASC accredited courses
appraise	Assess the value or quality of.	Existing TASC accredited courses
appreciate	Make a judgement about the value of.	Existing TASC accredited courses
appropriation	The artistic practice or technique of re-working images from well-known artists.	Existing TASC accredited courses
art form	The specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
art skills	Abilities required to conceive, design and produce works of art through the manipulation and control of tools, materials and media.	Existing TASC accredited courses
art studios	The classification of the area of art in which an artist is working; for example, ceramics, painting, sculpture or photography.	Existing TASC accredited courses
assemblage	An object made of pieces fitted together; a form of sculpture comprised of "found" objects.	Existing TASC accredited courses
asymmetry	A way of organising the parts of a design so that one side differs from the other without destroying the overall balance and harmony; also called informal balance.	Existing TASC accredited courses
audience	Individuals or groups of people who experience the arts in a range of settings and contexts such as formal, informal, virtual or interactive through intellectual, emotional and social engagement. The artist is audience to their own artwork.	Existing TASC accredited courses
balance	A principle of art that refers to the way the art elements are arranged to create a feeling of stability in the work; for example, symmetrical, formal, asymmetrical, informal or radial.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
Baroque	The conflict between the Protestant Reformation and the Catholic Counter-Reformation set the stage in the Baroque period (1580 – 1700 CE) for competing types of art. In general, the countries of northern Europe rejected religious imagery because of the Protestant Reformation. Protestants believed that religious paintings violated the 2 nd Commandment against graven images. Thus, much Baroque art from those countries includes landscapes, portraits and still-life paintings. In other parts of Catholic Europe, artists of the Baroque period painted dramatic images, including religious themes, characterised by energy, tension and sharp contrasts of light and dark intensity.	Existing TASC accredited courses
body adornment	Items put on to decorate and embellish oneself.	Existing TASC accredited courses
body of work	A body of work represents a purposeful selection of an artists' works; the body of work is usually linked by a common subject matter, style, concept, technique, etc.	Existing TASC accredited courses
ceramics	The process of creating functional and non-functional art forms out of clay.	Existing TASC accredited courses
Chiaroscuro	Chiaroscuro is an Italian term which translates as light-dark and refers to the balance and pattern of light and shade in a painting or drawing.	Existing TASC accredited courses
Classicism	Imitating, referencing or having the general characteristics of the art and culture of Ancient Rome or Greece. Classical characteristics include idealised beauty, restraint, harmony and balance.	Existing TASC accredited courses
cohesion	Unity of concept or intention, usually a logical or natural connection is apparent.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
collaborative	To work with another person or group to achieve or do something.	Existing TASC accredited courses
collage	Artwork made by attaching pieces of paper or other materials to a flat surface.	Existing TASC accredited courses
colour	An element of art with: <ul style="list-style-type: none"> • properties of hue, such as the colour name; for example, red, blue • properties of intensity, such as the purity and strength of the colour; for example, bright red, dull red • properties of value, such as the lightness or darkness of a colour. 	Existing TASC accredited courses
compare	Show how things are similar or different.	Existing TASC accredited courses
complementary colour	Complementary colours are pairs of colours that contrast with each other more than any other colour, and when placed side-by-side make each other look brighter.	Existing TASC accredited courses
composition	The placement or arrangement of elements or parts in artworks.	Existing TASC accredited courses
Conceptual art	Conceptual art is art for which the idea, or concept, behind the work is more important than the finished art object. It emerged as an art movement in the 1960s and the term usually refers to art made from the mid-1960s to the mid-1970s.	Existing TASC accredited courses
Contemporary art	Contemporary art is defined as art that is current, offering a fresh perspective and point of view, and often employing new techniques and new media. Current art means works by both emerging and established artists.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
contrast	The arrangement of opposite elements such as light vs dark colours, rough vs smooth textures, large vs small shapes in an artwork to create visual interest.	Existing TASC accredited courses
conventions	<p>Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences. The term 'artistic conventions' can be applied to styles commensurate with the production of:</p> <ul style="list-style-type: none"> • portraiture • landscape • composition • sculpture • perspectives • technical 'rules'. 	Existing TASC accredited courses
copyright	The exclusive and assignable legal right, given to the originator for a fixed number of years, to print, publish, perform, film, or record literary, artistic or musical material.	Oxford Dictionary
copyright (2) regarding Indigenous cultural and intellectual property	Indigenous cultural and intellectual property (ICIP) refers to the rights that Indigenous people have, and want to have, to protect their traditional arts and culture.	Arts Law Centre of Australia

Term	Definition	Source acknowledgement
craft	An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of experimentation with form or function, exhibition, production and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art and craft, design and craft, the art and designer, or the design and maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities.	Existing TASC accredited courses
critically	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analysis and evaluation.	Existing TASC accredited courses
demonstrate	Show by example.	Existing TASC accredited courses
describe	Provide characteristics and features.	Existing TASC accredited courses
design	Plan or blueprint for a visual work of art as well as the outcome or product of applying; may also refer to Design in terms of technology and functional art.	Existing TASC accredited courses
Digital art	Computer-generated art forms including digital imaging, painting and drawing with a graphics tablet, animation, 3D printing, pixel art, factual art and algorithm and net art.	Existing TASC accredited courses
Digital media	Technology driven by computer access with emphasis on web-based and print output design.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
dimensional	Measurement in one direction. A two-dimensional (2-D) work of art has the two dimensions of length and width; a three-dimensional (3-D) work of art has the three dimensions of length, width, and depth.	Existing TASC accredited courses
discuss	Identify issues and provide points for and against.	Existing TASC accredited courses
dissonance	A tension or clash resulting from the combination of two disharmonious or unsuitable elements.	Existing TASC accredited courses
document	To create a record of something through writing or record keeping.	Existing TASC accredited courses
documented forms	Art forms where the process and product need to be recorded and described in order to share out of time and place; for example, performance art.	Existing TASC accredited courses
drawing	A picture or diagram made with a pencil, pen, or crayon rather than paint.	Existing TASC accredited courses
elements and principles of design	Components that comprise a work of art such as line, colour, shape, texture, form and space.	Existing TASC accredited courses
emphasis	A principle of art that refers to a way of combining elements to stress the differences between those elements and to create one or more centres of interest in an artwork.	Existing TASC accredited courses
Environmental art	Environmental art, or eco-art, is an umbrella term for Romanticism, eco-realism, and Gaia art: three movements which seek to promote humanity's interconnectedness to the natural world and criticise the destruction of our environment.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
Ephemeral art forms	Is subject to the effects of time, is transitory and generally has a beginning and end. Often involves artistic interventions with the natural environment and the physical effects of time on the artwork.	Existing TASC accredited courses
evaluate	Make a judgement based on criteria; determine the value of.	Existing TASC accredited courses
Expressionism	Expressionism refers to art in which the image of reality is distorted in order to make it expressive of the artist's inner feelings or ideas.	Existing TASC accredited courses
fabrication	The action or process of manufacturing or inventing something.	Existing TASC accredited courses
fibre art	A type of art using fibres, yarn and fabric as the medium to create tactile forms and images through surface design, weaving and construction techniques.	Existing TASC accredited courses
form	The visible shape or configuration of something.	Existing TASC accredited courses
found objects	Common or unusual objects that may be used to create a work of art; specifically refers to scrap, discarded materials that have been "found" and used in artworks.	Existing TASC accredited courses
functional art	Functional objects such as dishes and clothes that are of a high artistic quality and craftsmanship; art with a utilitarian purpose.	Existing TASC accredited courses
genre	Category of art marked by a distinctive style, form or content, i.e. still life, portrait.	Existing TASC accredited courses
gestural	Gestural is a term used to describe the application of paint in free sweeping gestures with a brush.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
Graphic design	The art of visual communication that combines images, words and ideas to convey information to an audience, especially to produce a specific effect.	Existing TASC accredited courses
harmony	In art, harmony is the combination or adaptation of parts, elements or related things to form a consistent and orderly whole.	Existing TASC accredited courses
hybrid art form	The combination of more than one art form within an artwork.	Existing TASC accredited courses
hybridity	The combination of different things resulting in the development of a hybrid.	Existing TASC accredited courses
Impressionism	19 th century art movement that rejected the historical themes and nostalgic images favoured by the academic and romantic painters of the day. The Impressionists looked to the life around them as the inspiration for their paintings of sunlit landscapes, middle-class people at leisure, and mothers with children. The many inventions of the Industrial Revolution included portable oil paints and easels that allowed the artist to break free of the studio and paint en plein air, out of doors, or from sketches done directly on the spot. This approach encouraged the use of spontaneous, unblended brushstrokes of vibrant colour by these artists.	Existing TASC accredited courses
intention	The meaning an artist wishes to convey.	Existing TASC accredited courses
interpret	Draw meaning from.	Existing TASC accredited courses
irony	To convey a meaning that is opposite of its literal meaning.	Existing TASC accredited courses
justify	Support an argument or conclusion.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
kiln	A furnace in which clay is fired.	Existing TASC accredited courses
landscape	The subject matter category in which the main theme of the work is natural scenery such as mountains, valleys, trees, rivers, and lakes. Traditionally, the space depicted in a landscape is divided into three parts. The foreground is the part closest to you, the viewer. Objects in the foreground are usually larger and more detailed than other objects; they overlap other objects. Objects in the middle ground appear to be behind objects in the foreground. The background is the part of the painting farthest from the viewer. Objects in the background are usually smaller and less distinct than other objects in the work.	Existing TASC accredited courses
life drawing	The act of drawing the human figure from a living model.	Existing TASC accredited courses
magnification	An enlarged representation, image or model.	Existing TASC accredited courses
materials (1)	The substances used in the creation of a work of art.	Existing TASC accredited courses
materials (2)	Physical resources; equipment including technologies and information used to make artworks. For example, paint, digital camera, pencil, drum or clarinet.	Existing TASC accredited courses
medium	The material used in making an artwork.	Existing TASC accredited courses
metamorphosis	A transformation in physical form or character.	Existing TASC accredited courses
metaphor	A thing regarded as representative or symbolic of something else; the substitution of one idea or object with another.	Existing TASC accredited courses
minimisation	A reduction in scale or proportion relative to other design elements.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
mixed media	Any artwork that uses more than one medium.	Existing TASC accredited courses
Modernism	Refers to the overall art movement from the late 1800s to the early 1970s in which artists were primarily interested in how they presented their artistic ideas and issues rather than reproducing the world as it appears visually. This focus on the cultivation of individual style and artistic process led many modern artists toward an abstracted use of the elements of art. The new creative possibilities encouraged a great diversity of activity, and artists experimented with new visual formats and ideas. Reflecting this artistic diversity, Modernism can be considered as a larger heading under which several different art movements such as Impressionism, Fauvism, Expressionism, Cubism, Dada, Surrealism and Abstract Expressionism all flourished in succession.	Existing TASC accredited courses
motif	A decorative design or pattern; a distinctive feature or dominant idea in an artwork.	Existing TASC accredited courses
movements	A tendency or style in art with a specific common philosophy or goal, followed by a group of artists during a restricted period of time, usually a few months, years or decades, or, at least, with the heyday of the movement defined within a number of years.	Existing TASC accredited courses
multimodality	A text may be defined as multimodal when it combines two or more semiotic systems: linguistic, visual, audio, gestural or spatial.	Existing TASC accredited courses
mural	Surface treatment or decoration that is applied directly to a wall. A painted fresco is one form of a mural.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
Neoclassicism	“New” classicism movement of the late 18 th and early 19 th centuries. Neoclassicism was inspired by the classical style of ancient Greece and Rome, and the classical ideals of harmony, idealised realism, clarity and reason are all generally found in examples of neoclassical architecture, painting and sculpture.	Existing TASC accredited courses
painting	Paintings are made of organic and inorganic materials which are put together by an artist to create a specific image. They form a simple construction consisting of one or more paint layers and a support for those layers.	Existing TASC accredited courses
parody	A humorous or satirical imitation of a serious work.	Existing TASC accredited courses
personal voice	The personal flavour imparted by the writer when he or she is engaged with a topic. The author’s attitude comes through in the writing.	Existing TASC accredited courses
perspective	System of representing three-dimensional objects on a two-dimensional surface, giving the illusion of depth in space. Linear perspective deals with drawing, and atmospheric perspective attempts to use colour and value changes to get the effect of distance.	Existing TASC accredited courses
photography	The art or practice of taking and processing photographs.	Existing TASC accredited courses
pictorial space	The illusionary space in a painting or other two-dimensional art that appears to recede backward into depth from the picture plane.	Existing TASC accredited courses
Pop art	Pop art was a style of modern art in the 1960s that used the imagery of mass-media, mass-production, and mass-culture.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
portrait	Subject matter category in which the main purpose of the artwork is to communicate a likeness of an individual or group of individuals.	Existing TASC accredited courses
Post-modern	A term used to describe the period of art which followed the modern period, i.e. from the 1950s until recently. The term implies a shift away from the formal rigors of the modernists, toward the less formally and emotionally stringent Pop artists, and other art movements which followed.	Existing TASC accredited courses
precursor	A person or thing that comes before another of the same kind; a forerunner.	Existing TASC accredited courses
primary source	Primary sources provide first-hand testimony or direct evidence concerning a topic under investigation. They are created by witnesses or recorders who experienced the events or conditions being documented. Often these sources are created at the time when the events or conditions are occurring, but primary sources can also include autobiographies, memoirs and oral histories recorded later.	Existing TASC accredited courses
printmaking	The category of fine art printing processes, including etching, lithography, woodcut and silkscreen, in which multiple images are made from the same metal plate, heavy stone, wood or linoleum block, or silkscreen, with black-and-white or colour printing inks.	Existing TASC accredited courses
proportion	The relationship in size of one component of a work of art to another.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
Realism	19 th century art movement in which artists focused attention on ordinary people, such as peasants and laborers, who had not been pictured in art up to that time. Realists depicted real scenes from contemporary life, from city street scenes to country funerals. They tried to show the beauty in the commonplace, refusing to idealise or gloss over reality as Neoclassical and Romantic artists had.	Existing TASC accredited courses
realistic	Artwork that attempts a photographic likeness of the subject matter; sometimes refers to the choice of subject that is commonplace as opposed to courtly and idealised.	Existing TASC accredited courses
Reformation	The reform of the Christian church initiated by Martin Luther in Germany from about 1520 and resulting in the split of the church into Catholic and Protestant sects. In Britain, the Reformation was brought about by Henry VIII. Protestantism was vehemently against all religious imagery and church decoration. Under Henry, and particularly his son Edward VI, the Reformation was followed by a comprehensive destruction, known as iconoclasm, of the rich medieval art and architecture of Britain. From then until the middle of the 18 th century, art in Britain consisted almost exclusively of the purely secular form of portraiture. There were some exceptions such as post-reformation art.	Existing TASC accredited courses
Renaissance	Literally means “rebirth.” The Renaissance period in Europe lasted from the 14 th century through the 16 th century and was distinguished by a renewed interest in classical art, architecture, literature and philosophy.	Existing TASC accredited courses
resolved	Completed with a level of refinement and clarity of purpose and vision.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
Romanticism	Late 18 th and early 19 th century movement that emphasised the values of passionate emotion and artistic freedom. Romanticism was a philosophical attitude that emphasised emotion, imagination, mystery and the pursuit of one's unique destiny. The Romantics had a deep fascination with historical literature and artistic styles that stood in contrast to a world that was becoming increasingly industrialised and developed.	Existing TASC accredited courses
sculpture	Object carved or modelled in wood, stone, etc, or cast in metal for an aesthetic, non-functional purpose, or the process of producing it, hence sculptor. "Sculptural" is used to describe art, including painting and drawing, that has pronounced three-dimensional qualities.	Existing TASC accredited courses
secondary source	Secondary sources are less easily defined than primary sources. Generally, they are accounts written after the fact with the benefit of hindsight. They are interpretations and evaluations of primary sources. Secondary sources are not evidence, but rather commentary on and discussion of evidence.	Existing TASC accredited courses
still life	The subject matter category in which the main purpose of the artwork is to show inanimate objects.	Existing TASC accredited courses
Street art	Artwork that is created in a public space, typically without official permission. The term gained popularity during the graffiti art boom of the early 1980s and continues to be applied to subsequent incarnations. Stencil graffiti, wheat-pasted poster art or sticker art and street installation or sculpture are common forms of modern Street art. Video projection, yarn bombing and Lock on sculpture became popularised at the turn of the 21 st century.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
style	Refers to the visual appearance of a work of art that relates it to other works by the same artist or from the same period, training, location, "school", art movement or archaeological culture.	Existing TASC accredited courses
stylisation	The act of stylising; using artistic forms and conventions to create a desired effect.	Existing TASC accredited courses
sublime	Theory developed by Edmund Burke in the mid-18 th century, where he defined sublime art as art that refers to a greatness beyond all possibility of calculation, measurement, or imitation.	Existing TASC accredited courses
summarise	Express, concisely, the relevant details.	Existing TASC accredited courses
Support material	Collection of materials that show the development of, and further inform the context of the work in question.	Existing TASC accredited courses
symbol	A thing that represents or stands for something else; a mark or character used as a conventional representation of an object, function or process.	Existing TASC accredited courses
symmetry	A way of organising the parts of a design so that one side duplicates or mirrors the other.	Existing TASC accredited courses
synergy	The interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects.	Existing TASC accredited courses
synthesise	To combine to form a new, complex product.	Existing TASC accredited courses
technique	The method, procedure or way something is done.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
technologies	<p>The term 'technologies' should be understood, in its widest sense, to encompass the application of devices, tools, machines, techniques and processes to the production of artistic works. The following may be considered technologies in the context of this course:</p> <ul style="list-style-type: none"> • brushes, spatulas, cutting tools and pottery wheels • computer systems: their selection or use may be appropriate in specific studios or tasks • the care and maintenance of art tools and equipment. 	Existing TASC accredited courses
texture	Element of art that refers to the perceived surface quality or "feel" of an object – its roughness, smoothness, softness, etc. Artworks can deal with the actual physical texture of a surface or the illusion of texture, depending on the aim of the artist.	Existing TASC accredited courses
theme	A subject or topic of discourse or of artistic representation.	Existing TASC accredited courses
time-based media	Time-based art can span a wide range of material, from video and sound artworks to film or slide-based projections and includes software-based art and technology-based installations and projections. Time-based media or the 'moving image' is also referred to as the 4 th Dimension.	Existing TASC accredited courses
tone	The lightness or darkness of a colour or value.	Existing TASC accredited courses
transformation	To change the nature, function or condition of; to alter or be altered radically in form or function.	Existing TASC accredited courses
transposition	The act of exchanging or substituting.	Existing TASC accredited courses
unity	Refers to the visual quality of wholeness or oneness that is achieved through effective use of the elements of art and principles of design.	Existing TASC accredited courses

Term	Definition	Source acknowledgement
viewpoints	In making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts.	ACARA (Australian Curriculum: The Arts)
visual language	A system that communicates through visual elements. It is perceived by our eyes and interpreted by our brain, which receives the signal and transforms into sensations, emotions, actions and thoughts.	Collins Dictionary
visual literacy	Visual literacy is the ability to interpret, negotiate and make meaning from information presented in the form of an image	Wikipedia
visual thinking	Visual thinking, also called visual, or spatial, learning or picture thinking is the phenomenon of thinking through visual processing.	Wikipedia
visual narrative	The context and purpose of art, design or architectural works.	Existing TASC accredited courses
visual synthesis	Structural devices used in art, design or architectural works; the synergy created by fusing two or more ideas or images or manipulating one idea or image into another form or state.	Existing TASC accredited courses
wearable art	The making of individually designed pieces of hand-made clothing and accessories as artistic expressions.	Existing TASC accredited courses