



Visual Art

ART215123

Course Implementation Guide

 Discipline-based Study

 THE ARTS



independent
schools
tasmania

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Course Implementation Guide

Visual Art (ART215123)

About this document

This course implementation guide supports the [course document](#)¹. It supports teachers to create active and engaging learning experiences.

The course document on the Office of Tasmanian Assessment, Standards and Certification's website must be used when planning, delivering and assessing this course.

The Department for Education, Children and Young People's [A Pedagogical Framework](#)² has informed this resource.

Focus area support

This is a discipline-based study course.

Learners will learn:

- about a specific visual art studio and associated skills, techniques, knowledge, conventions, and history
- concepts and theories of visual art including the role of visual art to record and reflect cultural ideas
- methodologies such as experimenting and refining as part of the artistic process
- managing their own learning and bringing work to resolution
- terminology specific to visual art and visual artmaking.

Through engaging with one studio learners will:

- develop confidence in their own artmaking
- develop transferable skills such as goal setting and creative problem solving
- experience enjoyment.

Localisation and customisation

Localisation:

For providers with low numbers:

- Teachers can provide opportunities for learners to share work with other learners in other classes or online.
- Teachers can use their Communities of Practice to connect to similar schools or contexts and connect similar learners online.

For providers in isolated areas:

¹ A 'course document' refers to accredited course information on the [TASC website](#).

² https://documentcentre.education.tas.gov.au/_layouts/15/DocIdRedir.aspx?ID=TA SED-1629159896-383

- It is encouraged to engage learners with locally available visual art institutions and practitioners, and with online and digital visual art experiences such as digital exhibitions.

For providers delivering content remotely:

- Teachers can help learners to capture their work in a digital format.
- Ask learners to use digital portfolios to submit work.
- Send resources in postal packs to learners.

For providers delivering multiple levels in a single class:

- This course could be delivered within the same class as *Arts Level 1* and *Visual Art Level 3* with differences in content and expectations between levels.

Customisation:

Opportunities exist to customise learning and content throughout the course. For example:

- Providers should use the expertise and resources available to guide the context of each aspect of visual art.
- Depending on provider capacity, learners may choose as their studio area to study for this course from the following:
 - » assemblage
 - » ceramics
 - » collage
 - » craft and design
 - » digital art and media documented forms
 - » drawing
 - » environmental art
 - » fabrication or fibre art
 - » graphic design
 - » installation
 - » life drawing
 - » mixed media
 - » painting
 - » photography
 - » printmaking
 - » sculpture
 - » street art
 - » time-based forms
 - » wearable art.

Course delivery advice

Module	Indicative Times
Module 1: Artwork and meaning	50 hours
Module 2: Approaches to artmaking	50 hours
Module 3: Concepts and consolidation	50 hours

Differentiation is a key pedagogical approach to support learners with a diverse range of foundation skills. Some learners may have stronger skills in writing or in the interpretation of art. So, teachers may need to revisit or introduce scaffolded activities at the start of the course. Exploration of the elements and principles of design may need to be a focus. Teachers should enable exploration of concepts such as line and colour and encourage full experimentation and trial and error.

Choose art forms or art movements that will engage learners. Consideration of the learners' perspectives or cultural backgrounds may support this process. For example, when teaching the role of art as a form of cultural transmission, explore familiar art genres, such as Street Art, before challenging or extending learners. Art forms that are free flowing and encourage bold responses, such as Abstract Impressionism, can be exciting forms to introduce to learners and encourage experimentation and exploration.

Teaching and learning

Module 1: Artwork and meaning

The following learning outcomes are a focus of this module:

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

Module 1: Teaching strategies

Module 1 provides an opportunity for teachers to establish productive ways of working to support learning. Safe working practices are an essential aspect of this course. These include:

- providing or adapting a suitable space to work
- working safely with others and with specialist equipment
- providing safe social and emotional spaces for artmaking.

Teachers will need to establish and maintain a safe learning environment in the classroom:

- to ensure the development of creative processes where learners are willing to risk making mistakes in the visual art class
- by communicating the roles and responsibilities of learners.

The use of a visual diary allows learners to record and document their artistic practice. The processes in the visual diary show how learners have thoughtfully repeated and adapted earlier work leading to versions of works that they then evaluate and refine. It is important that learners record their thinking in real time.

Module 1: Examples of learning activities

The why for learners

These activities describe how to help learners set goals and make connections.

- Learners can be shown examples of previous learners' end of year support material and how the visual diary works as part of the support material. Learners can be given opportunities to view different approaches to the visual diary, and that the visual diary is unique to each learner.
- Learners can also be shown examples of the documentation evidence that they will gather through the year and how that will help them to manage their documentation of their activities.

The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- The visual diary encompasses key components of exploration, experimentation, development, refinement and resolution of the ideas, concepts, directions, use of the elements and principles of design, application of skills, materials and techniques, to select and identify a preferred way of working.
- Visit galleries and exhibitions to gain exposure to a wide range of artists and artworks. For example, show learners a work that explores abstraction. Ask learners to answer the following questions in their art journals:
 - » What do you notice? Describe the colours and shapes that you see
 - » What does this remind you of in the real world?
 - » What would you add to this painting to help more real-world images emerge from the shapes?

The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Expressing emotions in artworks using the elements and principles of design. Learners can be given a theme and be shown examples by other artists and how other artists have used materials, techniques, and artistic conventions to represent an emotional response to subject matter in their artworks. Learners can be asked to note responses in their art journal to the following prompts:
 - » What do you notice in the artwork? What are some words or phrases you would use to describe the artwork?
 - » How does it make you feel? Make a word web for this artwork. In the middle write the emotion that you think is being expressed in the artwork; on the spokes, list the parts of the artwork that makes you think of this emotion.

Module 1: Focus area guidance

Specialist knowledge

- Learners focus on artworks as objects and examine how the elements and principles of design, materials, techniques, processes, and approaches are employed to give shape and meaning.

Theories and concepts

- Learners recognise that visual artworks are subject to different interpretations and learn to appreciate that when responding to artworks, they will need to consider a variety of contexts.

Methodology and terminology

- Learners can use the glossary of the course as a bank of definitions when responding and reflecting about artworks.

Module 1: Recommended resources

- [Australian Centre of Contemporary Art](#)
 - » The Australian Centre of Contemporary Art (ACCA), based in Melbourne, provides programs for schools and general resources for educators around a theme. Programs include 'talk, think, make', guided tours, contemporary art as a stimulus for dialogue about philosophical themes and hands-on workshops. Resources include education kits linking to past exhibitions and contemporary artists, and related sound files and videos.
- [Tasmanian Museum and Art Gallery](#)
 - » The Tasmanian Museum and Art Gallery (TMAG) provides programs for schools and lesson plans and worksheets. The TMAG also offers an outreach program that includes professional enrichment for educators and workshops for students, developed in consultation. The gallery's YouTube channel features arts and cultural videos related to the collections.
- [Tasmanian Art Teachers Association](#)
 - » The Tasmanian Art Teachers Association is a support organisation that offers art education advice, information, and assistance to members, as well as advocacy for the education section. The site also contains an online gallery space for schools to share their art. The Links section connects to a variety of arts organisations in Tasmania and Australia.
- [Managing resources – Visual arts](#): Annotated selection of resources for teachers and learning designers.
- [Communities of Practice](#) may provide additional resources.

Module 2: Approaches to artmaking

The following learning outcomes are a focus of this module:

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

Module 2: Teaching strategies

Introduction of the concept that art is a form of cultural transmission can occur through forms that appeal to this cohort of learners. These include street art or abstract expressionism. Teaching approaches and practices need to encompass art terminology that supports practical and theoretical outcomes. Teachers should focus on building knowledge of:

- design elements, for example, line, tone, texture, colour, shape, pattern
- the principles of design, including compositional devices such as:
 - » unity - repetition, variety, and difference
 - » emphasis - focal point and scale
 - » balance - symmetry and asymmetry
 - » space - pictorial depth

- » positive or negative.

Module 2: Examples of learning activities

The why for learners

These activities describe how to help learners set goals and make connections.

- Learners experiment in their visual diary with materials and techniques and discuss why they are exploring them and why they have selected them.
- Learners brainstorm important issues for young people today and select one to respond to in an artwork.
- Learners use the glossary and direct instruction to document their artmaking journey in their visual diary.

The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Learners discuss in their visual diary their thoughts and ideas about their concepts and subject matter that they are exploring.
- Learners discuss and reflect in their visual diaries the work of artists who inspire them and other sources of inspiration such as found images.
- Learners interpret an artwork considering key aspects such as subject matter, meaning and messages, the main art elements and principles, materials, techniques, and conventions, and what the artist was trying to personally communicate.

The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Learners discuss the development and application of aesthetic qualities such as the use of line, colour, texture and shape to create a specific mood or feeling.
- Learners can use famous artworks to identify the elements and principles of design.
- Learners undertake artmaking in response to an opinion or concern. Strategies to help learners who find it hard to initiate or sustain practical artmaking:
 - » start lessons with a quick practical activity to warm up the class, for example ask learners to do a one-minute sketch with a particular technical focus before moving onto their personal projects
 - » have a 'creativity table' in the art room that is there for when learners get stuck. Teachers can position themselves on the 'creativity table' as a resource and have items and books on the table to spark ideas
 - » ask learners to give a quick update on their work and what they are hoping to do next. Other learners in the class can give positive or constructive feedback to each other's ideas.

Module 2: Focus area guidance

Specialist knowledge

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

Theories and concepts

- Learners are introduced to authorship in art and explore practices of appropriation, collaboration, and participation in artmaking especially in relation to cultural contexts.

Methodology and terminology

- The protocols for using First Nations Cultural and Intellectual property in the Arts are there to stop the alteration, distortion, and misuse of traditional symbols that may be part of the heritage of Indigenous language groups.
- In Tasmania, First Nations people should be referred to as Tasmanian Aboriginal people or palawa people.

Module 2: Recommended resources

- [The Orb](#) is a collection of multimedia resources designed to assist the teaching of Tasmanian Aboriginal histories and cultures.
- [Protocols for using First Nations Cultural and Intellectual property in the Arts](#)
- [Asian Art Archive](#)
 - » This site provides general arts resources around the theme of contemporary Chinese art. The site would be suitable for older secondary students. Learners and educators can search an online catalogue of over 35,000 records, which include digital images, correspondences, artists' personal documents, and streaming audio and video of performance art, artist talks, lectures and other art events. Topics and themes include the future of performance art, new directions in art from Pakistan, art patronage in India and China and archiving contemporary art.
- [Asian Art Resource](#)
- [Communities of Practice](#) may provide additional resources.

Module 3: Concepts and consolidation

The following learning outcomes are a focus of this module:

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

Module 3: Teaching strategies

Model aspects of successful presentation and the selecting, arranging, and displaying of artworks to achieve an overall artistic vision. Share with learners, different examples of artwork display and the different curatorial choices leading to the different ways of exhibiting work.

Module 3: Examples of learning activities

The why for learners

These activities describe how to help learners set goals and make connections.

- Visit galleries and learners can document observations regarding intentional cohesion or discord in exhibitions.

Ask learners to find an artwork that connects to their own work and to sit and closely observe the piece. Learners can respond to the following prompts in their art journals:

- » Look at what's in front of you. Simply observe the artwork in front of you, the colours, the textures, the size, the positioning of the objects in the artwork.
- » Try to notice how the artwork is making you feel. Try understanding the context of the artwork. Try to understand what the artist wants you to understand. Trust your own observations and feelings about the artwork.
- » How is the artwork similar to your work? Is it similar in subject matter or style? Why do you think you connect to this work?
- » How is the artwork different to your work? What choices have you made that are unique to you?
- » Has this work made you think about new directions or ideas in your own work moving forward?

The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Explore how contemporary artists use new or hybrid forms to challenge traditional ideas.
- Learners collect personal digital images that document personal philosophy and consider the symbolic meaning of a range of materials and look for relationships between these and personal philosophy.

The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Learners can prepare finished artworks for display documenting their selection of materials and techniques in their visual diary.
- Learners present a 'guided tour' of their artmaking journey to the class in a multi-modal form.
- Learners create artworks that show the development of a single idea or theme and write an artist statement.
- Ask learners to brainstorm ideas as a basis for their artist statement. For example:
 - » ask the learner to write a list of adjectives that describe the artworks
 - record the learner describing the artworks and then the learner can listen and transcribe if appropriate
 - » ask the learner to think about the emotions and reactions they want their audience to come away with
 - » ask the learner to articulate what questions they hope to answer in the work.
- After learners brainstorm their ideas about an artist statement teachers can give them the artist statement basics:
 - » the WHAT – what is the medium of the artwork, for example painting, sculpture or installation
 - » the WHY- what the work is about, what the purpose might be, and any influences or inspirations

- » the HOW- briefly describe how the work was made.
- Give learners an opportunity to participate in an end of year exhibition.

Module 3: Focus area guidance

Specialist knowledge

- Learners are introduced to aspects of presentation: selecting, arranging and displaying to achieve an overall artistic vision.

Theories and concepts

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

Methodology and terminology

- Learners create an artist statement to contextualise their work and to answer the following questions
 - » Why you have created the work and its history
 - » Your overall vision
 - » What you expect from the audience and how they will react
 - » How your current work relates to your previous work
 - » Where your work fits in with current contemporary art
 - » How your work fits with the history of art practice.

Module 3: Recommended resources

- [Art Education Australia](#) Art Education Australia (AEA) is a support organisation for educators, and an advocacy agency for the arts in education. The links section provides a list of galleries and museums as well as arts education institutions.
- [National Gallery of Australia](#)
 - » The National Gallery of Australia (NGA) provides programs for schools that foster a greater understanding and knowledge of visual art and the creative process as well as increase sensitivity to cultural differences and cultural identity. The site contains links to Foundation to Year 12 programs, which are two-hour or whole-day study sessions around current exhibitions. Resources include worksheets and audio tours in early Australian art, Indigenous art, Van Gogh and Cezanne, Asia-Pacific photography and links to current exhibitions. The National Gallery of Australia also provides online users access to a large number of artworks displayed at the gallery.
- [National Gallery of Victoria](#)
 - » The National Gallery of Victoria (NGV) provides programs for schools led by a gallery-employed educator. The brochure of upcoming exhibitions can be downloaded from the site. On-site programs relate to war, conflict and peace, and identity, relating to the domains of English, the arts and history. NGV also offers outreach programs off-site, providing student and educator learning that can be tailored to suit learning outcomes.
- [Communities of Practice](#) may provide additional resources.

Supporting learner responses

The work requirements outlined in the course document describe the fundamental assessment evidence. Inclusion of other tasks may support and enhance learning. Learning activities aim to support and enrich understanding and achievement of the learning outcomes. Possible strategies to support learner responses to work requirements are provided.

Module 1: Artwork and meaning

Work requirement 1 of 4

Title of work requirement: Support material

Context

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

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

Relevant learning outcomes

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

Scaffolding

- Activate for learners, regular opportunities for the documentation of thinking and working practices and the development of ideas which typically includes drawing, visual language, research, and evidence of exploring ways to produce and present a body of work.

- The development of ideas includes a range of investigative approaches, including direct observation, exploration, and expressive drawing. Researching and selecting information and inspiration provides a basis for portraying ideas, thoughts, and feelings. Resource and time management are central to the creation of artwork and the development of ideas.

Module 2: Approaches to artmaking

Work requirement 5 of 5

Title of work requirement: Documentation evidence

Context

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

- evidence of the technical process through experimentation and exploration
- evidence of all research activities such as on-line visits to gallery sites, library catalogue searches, downloads and image files
- an organised collection of gallery brochures, exhibition notes and flyers and individual investigation of artists
- a comprehensive glossary of art terms
- artist interviews
- completed works from previous module
- class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.

Relevant learning outcomes

5. respond to and assess art ideas and information

Scaffolding

- Keeping notes and evidence of research activities is part of the self-management of learners.
- Remind learners to document class notes and feedback to help support their written or verbal responses.
- Show learners examples of previous learners documentation evidence to show different approaches to organisation of own work.

Module 3: Concepts and consolidation

Work requirement 3 of 4

Title of work requirement: Six artworks

Context

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

Relevant learning outcomes

1. identify and appropriately select and use elements and principles of design to solve problems

2. use appropriate technologies, techniques and conventions to express artistic intentions
3. communicate ideas, emotions and information successfully to others when creating personal and unique artworks
4. respond reflectively to a range of cultural influences and artworks
8. create a completed body of artwork in an artistic studio.

Scaffolding

- Work through with learners over several sessions their selection of their final pieces. Letting the learners take their time to choose their pieces allows for the processing of any feedback and shows learners that decision making can be a process over time rather than knowing something straight away.
- Share with other class members as appropriate the process for selection as modelling the process for other learners helps them to start thinking through their own choices.
- Allow learners to make final choices even if it is not in line with teacher feedback.

Additional support resources ³

- [Course Document](#)
- [Sample Scope and Sequence](#)
- [Community of Practice Information](#)

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³ All resources cited were accessed and checked for accuracy and appropriateness of content on 25 October 2022. Teachers should check the suitability of all recommended resources for their specific group.

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VERSION	October 2022
REVIEW BY DATE	October 2023
THIS DOCUMENT REPLACED	Not applicable