

Discipline-based Study

The Arts

Visual Art 2
COURSE DOCUMENT

PHASE 4
DRAFT FOR
CONSULTATION



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Visual Art, 150 hours – Level 2

This course is the Level 2 component of the proposed Visual Arts suite.

Focus Area – Discipline-based Study

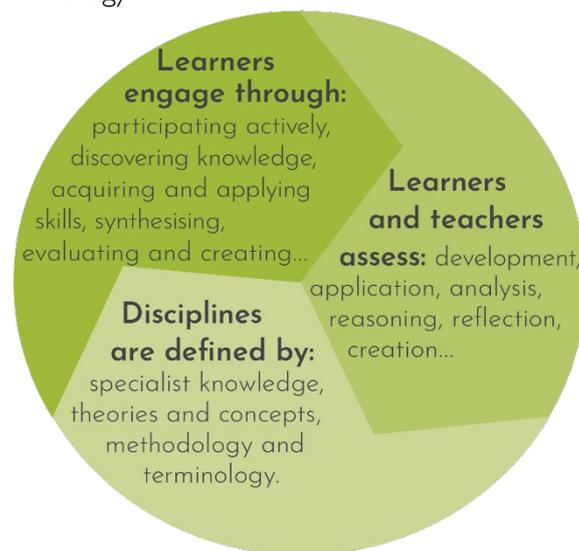
Courses aligned to the [Years 9 to 12 Curriculum Framework](#) belong to one of the five focus areas of Discipline-based Study, Transdisciplinary Projects, Professional Studies, Work-based Learning and Personal Futures.

Visual Art Level 2 is a Discipline-based Study course.

Discipline-based Study includes content, core concepts and big ideas; enabling deep knowledge and understanding of the content and the application of what is learned. Students 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:

- focusing on a studio area requiring specialised skills, techniques, knowledge, and history
- learning the concepts and theories that underpin their chosen studio area and the arts more generally, including the concept that visual arts can express both personal and cultural ideas
- using and applying the appropriate methodologies and terminology in their artmaking and art responses. These include methodologies such as experimenting and refining, and specialised terms such as artistic conventions.

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 can be a powerful motivator for personal and social change and research has shown overall better academic outcomes for arts learners. Tasmanians value and support our creative and cultural industries, which significantly contribute to the economy and our unique cultural identity. *Visual Art* Level 2 has been developed for learners seeking to engage with art practice in a particular studio area and may prepare learners for *Visual Art* Level 3. Methods and processes specific to the studio of choice are explored so that students develop visual literacy skills (the ability to interpret and make meaning from information presented in images), technical skills and aesthetic understanding in traditional, modern, and contemporary art forms. Learners develop initial skills in the research, analysis and criticism of art forms from different social, historical, and cultural contexts, and express and identify meaning in artworks.

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 is built on 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 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. 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. apply effective time management, planning and negotiation skills to complete art activities
6. respond to and assess art ideas and information
7. use reflective strategies when working independently and collaboratively with others when making art
8. create a completed 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 

Course Description

Visual Art Level 2 is a course for learners who would like to engage with a specific visual art discipline of their choice, and it may also prepare them for *Visual Art* Level 3. Learners will undertake arts practice in a studio area and learn specialised skills, techniques, and knowledge. Methods and processes specific to the studio of choice are explored so that students develop visual literacy skills (the ability to interpret and make meaning from information presented in images), technical skills, and knowledge and understanding of traditional, modern, and contemporary art forms. Learners begin to develop skills in the research, analysis, and criticism of art from different social, historical, and cultural contexts and learn to express and identify meaning in artworks. Study of *Visual Art* Level 2 promotes innovation and creative and critical thinking skills, persistence, and self-direction, all of which help prepare learners for their future.

Pathways

Pathways into the *Visual Art* Level 2 course enable learning continuity from proposed *Arts* Level 1, or for students who may have completed the Years 9-10 band of the *Australian Curriculum: The Arts* or for students who have some prior visual arts experience.

Pathways out of *Visual Art* Level 2 include opportunities for learners to undertake study in proposed *Visual Art* Level 3.

Course Requirements

Access

Prior visual arts experience is recommended but not mandatory.

Resource Requirements

In certain studio areas 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.

Delivery

The three modules must be delivered in order (1, 2, 3). The course must be undertaken in one academic year (150 hours).

Module 1 – Artwork and meaning

Module 2 – Approaches to artmaking

Module 3 – Concepts and consolidation

The modules work in a sequential and progressive way and learners keep a visual diary throughout the three modules to document their ongoing development. Learners also maintain an ongoing collection of support material. As learners create two artworks in each module, they can choose to present these as part of the culminating work requirement of six artworks in Module 3.

Course Content

Module 1 – Artwork and meaning

Learners focus on artworks as objects and examine how art and design principles, materials, techniques, processes, and approaches are employed to give and shape meaning. They are encouraged to undertake a range of experiences that offer different processes and techniques to make meaning through art practice.

Module 1 Learning Outcomes

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. apply effective time management, planning and negotiation skills to complete art activities
6. respond to and assess art ideas and information.

Module 1 Content

Learners are introduced to artists and artworks that convey meaning in a variety of ways. They consider their roles as both art makers and viewers of art. Learners focus on how their own views and understandings shape meaning as a practitioner and viewer. Through research and experimentation, 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.

Learners explore a variety of ways of collecting, compiling and recording information. They use a variety of stimuli and source material to explore what 'meaning' (ideas, issues, or concepts) are important to them. Learners document their reflections in a visual diary/journal.

Key Knowledge

- the principles of art and design
- factors that influence personal response to artworks
- qualities and characteristics of materials and art forms and how they may be used to present concepts and images
- methods for experimenting with and exploring materials
- presenting visual responses to personal interests and ideas.

Key Skills

- acquire and use appropriate terminology to discuss artwork
- formulate and substantiate opinion
- use a range of styles and symbols to produce responses that realise personal interest
- investigate the practices of artists and apply these.

Module 1 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 (1) extended response (Support Material)
- One (1) short response (selected artist response)
- Two (2) artefact (completed artwork)
- One (1) extended response (Documentation Evidence).

See Appendix 3 for the full specifications of the Work Requirements of this course.

Module 1 Assessment

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

Module 2 – Approaches to artmaking

Learners are exposed to artworks from 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.

Module 2 Learning Outcomes

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

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. apply effective time management, planning and negotiation skills to complete art activities
7. use reflective strategies when working independently and collaboratively with others when making art

Module 2 Content

Learners are introduced to authorship in art and explore practices of appropriation, collaboration, and participation in artmaking.

In the learner's own artistic practice, they continue to use art processes and principles to develop personal and creative responses. They explore techniques and processes specific to their chosen studio and make connections between their own artmaking and the work of others.

Key Knowledge

- role and purpose of art in different times and places
- diverse and alternative approaches to making art

- qualities and characteristics of selected forms.

Key Skills

- produce visual responses to cultural and contemporary ideas and issues through exploration and experimentation
- explore and document techniques and processes
- use appropriate terminology to discuss own artmaking and that of others
- develop skills in artistic practice using art processes.

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 (1) extended response (Support Material)
- One (1) short response (selected time/place/culture)
- One (1) short response (realisation of idea)
- Two (2) artefact (completed artwork)
- One (1) extended response (Documentation Evidence).

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 – Concepts and consolidation

Learners focus on the content and subject matter of their own work and the work of others. Ideas, issues and concepts are explored through exposure to artists/artwork and experimentation in own practice. Identifying clear concepts in the work of others enables learners to develop their own perspective and approach. They link their growing theoretical understandings with their own practice.

Module 3 Learning Outcomes

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

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. apply effective time management, planning and negotiation skills to complete art activities
8. create a completed body of artwork in an artistic studio.

Module 3 Content

Learners are introduced to aspects of presentation: selecting, arranging and displaying to achieve an overall artistic vision. They work towards completing and refining (selecting, rejecting, amending) their own work to create a clear artistic intention through a series of works.

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

Learners work towards completing a body of work in their selected studio that exhibits the characteristics introduced to them throughout the theoretical component of the course. They are guided to make specific choices to present and select works as a cohesive and finished display.

Key Knowledge

- ways in which various artists have presented concepts or ideas
- methods and processes for completing, arranging, displaying and presenting artworks in specific forms
- how artists use cohesion or discord in artworks for a purpose
- visual language used to communicate ideas or issues to an audience
- appropriate terminology to discuss the characteristics and success or otherwise of own and other artworks
- requirements and processes for exhibiting artwork.

Key Skills

- develop skills in displaying and presenting artwork
- use techniques and processes to display work for an audience
- recognise decisions made by others in the presentation of artwork
- produce works that demonstrate some cohesion/clarity of intent, completing finished products using specific processes and techniques relevant to own studio
- displaying and exhibiting artwork
- realisation of an idea or concept through artistic means.

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 (1) extended response (Support Material)
- One (1) short response (Realisation of Idea)
- Six (6) artefacts (artworks) (learners can choose to include any of the 4 completed artworks from Module 1 and 2)
- One (1) extended response (Documentation Evidence).

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 end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for

summative reporting to TASC will focus on what both teacher and learner understand to reflect end-point achievement.

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

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

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

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

TASC will supervise the external assessment of designated criteria which will be indicated by an asterisk (*). The ratings obtained from the external assessments will be used in addition to internal ratings from the provider to determine the final award.

Criteria

	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

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

1. use the elements and principles of design to solve problems
2. select and use technologies, techniques, and conventions in artmaking
3. communicate ideas, emotions and information through artworks
4. observe and respond to cultural influences and artworks
5. apply time management, planning and negotiation skills to Visual Arts activities
6. assess art ideas and information
7. use reflective practice to inform artmaking
8. create a body of artwork

Standards

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

Standard Element	Rating C	Rating B	Rating A
E1 – Identify artistic elements [†]	identifies artistic elements [†]	describes artistic elements [†]	analyses artistic elements [†]
E2 – Apply artistic elements [†]	uses artistic elements [†] to solve minor artistic problems as directed	selects artistic elements [†] to achieve desired outcomes or solve minor artistic problems	selects and modifies artistic elements [†] to achieve desired outcomes or solve minor artistic problems

Standard Element	Rating C	Rating B	Rating A
E3 – Apply artistic elements and principles [‡]	reproduces examples of artistic principles [‡] in own work	applies artistic principles [‡] in own work	applies and adapts artistic principles [‡] in own work
E4 – Solve minor artistic problems	applies strategies to solve minor artistic problems as directed.	selects and applies strategies to solve minor artistic problems.	selects and applies strategies to anticipate and solve minor 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/scale, **balance**-symmetry/asymmetry, **space**-pictorial depth/positive/negative.

Criterion 2: select and use technologies, techniques, and conventions in artmaking

Standard Element	Rating C	Rating B	Rating A
E1 – Develop artistic technique	demonstrates limited skill in basic artistic techniques	demonstrates skill in basic artistic techniques	demonstrates limited dexterity in basic artistic techniques
E2 – Apply technologies and techniques	uses basic technologies and techniques as directed to develop ideas and designs	selects basic technologies and techniques to develop ideas and designs	refines through practice basic technologies and techniques to develop ideas and designs
E3 – Identify artistic conventions	recognises and identifies a given range of artistic conventions	describes a given range of artistic conventions	analyses a given range of artistic conventions
E4 – Apply artistic conventions	uses artistic conventions to produce directed outcomes.	selects artistic conventions to produce directed outcomes.	selects and modifies appropriate artistic conventions to produce directed outcomes.

Criterion 3: communicate ideas, emotions and information through artworks

Standard Element	Rating C	Rating B	Rating A
E1 – Communicate ideas, emotions, and information	uses (from a given range) a limited number of basic methods and styles to communicate ideas, emotions, and information through artworks	uses (from a given range) basic methods and styles to communicate ideas, emotions, and information through artworks	selects, and uses basic methods and styles to communicate ideas, emotions, and information through artworks
E2 – Communicate artistic intentions	uses given artistic principles to communicate artistic intentions	uses artistic principles to clearly communicate artistic intentions	selects, and modifies when appropriate, artistic principles to communicate artistic intentions
E3 – Documents artistic intention	identifies and states a basic artistic intention.	explores and develops an artistic intention.	clearly expresses a resolved artistic intention.

Criterion 4: observe and respond to cultural influences and artworks

Standard Element	Rating C	Rating B	Rating A
E1 – Compare work of self to others	observes and discusses the artwork of self and others	observes and compares the artwork of self and others	compares and analyses the artwork of self and others
E2 – Identify significance of artistic features	identifies a limited range of artistic features of artworks	compares a range of artistic features of artworks in relation to cultural context	assesses the relative significance of a range of artistic features of artworks in relation to cultural context
E3 – Identify relationship between art and culture	identifies a limited range of relationships between art and culture through reflective responses	describes a range of relationships between art and culture through reflective responses	explains a wide range of relationships between art and culture through reflective responses
E4 – Create culturally contextualised art	produces artworks that demonstrate a basic understanding of cultural contexts through a limited range of artistic elements and principles to express an intention.	produces artworks that demonstrate an understanding of cultural contexts through a range of artistic elements and principles to express an intention.	produces artworks that demonstrate an understanding of cultural contexts through a wide range of artistic elements and principles to express an intention.

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

Standard Element	Rating C	Rating B	Rating A
E1 – Plan, review, and reflect	uses a limited range of methods of reflection to review plans, and own practice	uses methods of reflection to appraise plans and own practice against success criteria, and makes recommendations for future actions	reviews methods of reflection to appraise plans and own practice against success criteria, and makes relevant recommendations that inform future actions
E2 – Produce support material about artwork development	produces support material that identifies the process and development of artworks	produces support material that describes the process and development of artworks	produces support material that contains reflections on the process and development of artworks
E3 – Set artistic goals	sets and achieves some artistic goals by using a limited range of recommended strategies [†]	sets and achieves most artistic goals by using a range of recommended strategies [†]	sets and achieves artistic goals by effectively using a range of recommended strategies [†]
E4 – Use task-focused strategies	uses task-focused strategies [‡] during the planning and safe completion of artworks.	uses appropriate task-focused strategies [‡] during the efficient planning and safe completion of artworks.	uses highly effective task-focused strategies [‡] during the successful planning and safe completion of artworks.

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

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

Criterion 6: assess art ideas and information

Standard Element	Rating C	Rating B	Rating A
E1 - Assess	identifies a limited range of basic art ideas and issues	describes a range of basic art ideas and issues	assesses a range of basic art ideas and issues
E2 – Identify viewpoints	identifies viewpoints [†] that arise from art ideas and issues	discusses a variety of viewpoints [†] that arise from art ideas and issues	explains a variety of viewpoints [†] that arise from art ideas and issues

Standard Element	Rating C	Rating B	Rating A
E3 – Describe styles, genres, and processes	identifies artistic styles, genres and processes using appropriate visual art terms	describes artistic styles, genres and processes using appropriate visual art terms	explains artistic styles, genres and processes using appropriate visual art terms
E4 – Research to support opinion	cites a limited range of art information to support an opinion.	cites art information as opposing or supporting an opinion.	cites and explains a wide range of art information as opposing or supporting an opinion.

† 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 7: use reflective practice to inform artmaking

Standard Element	Rating C	Rating B	Rating A
E1 – Identify artistic problems	identifies artistic problems when completing artworks	identifies artistic problems and seeks solutions to complete artworks	assesses artistic problems and effectively problem solves to complete artworks
E2 – Demonstrate ethical understanding	identifies ethical considerations in art making [†]	describe ethical considerations in art making [†]	explain ethical considerations in art making [†]
E3 – Recognise and reflect on visual arts learning	identifies own effectiveness in working independently and with others when creating artworks	describes their own effectiveness in working independently and with others when creating artworks	explain their own effectiveness in working independently and with others when creating artworks
E4 - Incorporate feedback	employs feedback to improve artmaking process.	assesses feedback to improve artmaking process.	assesses and seeks further feedback to improve artmaking process.

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

Criterion 8: create a body of artwork

Standard Element	Rating C	Rating B	Rating A
E1 – Describe artistic process	identifies artistic intent and developmental processes	describes artistic intent and developmental processes	explains artistic intent and developmental processes
E2 – Produce support material about finished artworks	produces support material that reflects on and identifies the development of finished artworks	produces support material that reflects on and describes the development of finished artworks	produces support material that reflects on and explains the development of finished artworks
E3 – Complete a body of work	presents, as a mixture of complete and incomplete pieces, a body of work in a selected art studio which reflects some aspects of the artistic intent	completes, as finished pieces, a body of work in a selected art studio which reflects stated artistic intent	completes, as finished pieces, a body of work in a selected art studio which reflects a coherent, stated artistic intent
E4 – Meet deadlines	performs tasks within proposed timeframes using strategies, as directed.	performs tasks within proposed timeframes by using strategies to sequence work.	manages tasks within proposed timeframes by selecting and using strategies to sequence work.

Quality Assurance

- This will be determined by TASC at time of accreditation.

Qualifications and Award Requirements

Level 2

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 8 ratings.

The minimum requirements for an award are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

6 'A' ratings, 2 'B' rating

HIGH ACHIEVEMENT (HA)

3 'A' ratings, 4 'B' ratings, 1 'C' rating

COMMENDABLE ACHIEVEMENT (CA)

4 'B' ratings, 3 'C' ratings

SATISFACTORY ACHIEVEMENT (SA)

6 'C' ratings

PRELIMINARY ACHIEVEMENT (PA)

4 'C' ratings

A learner who otherwise achieves the rating for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

Course Evaluation

- This will be confirmed by time of accreditation.

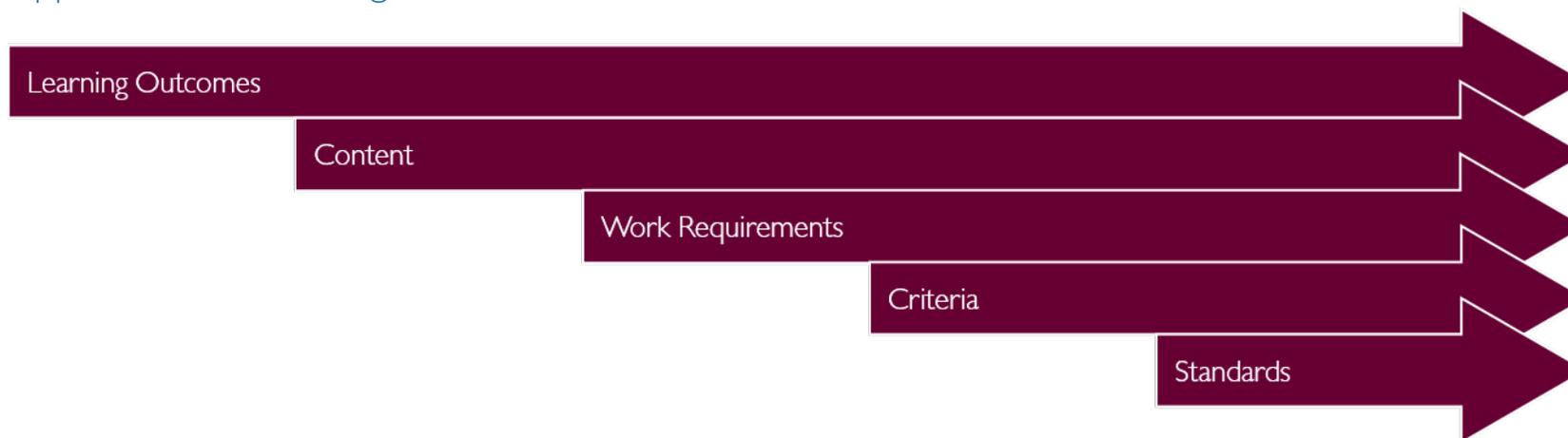
Course Developer

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

Accreditation and Version History

- Details to be determined by TASC at time of accreditation.

Appendix I - Line of Sight



Learning Outcomes	Course Content	Work Requirements	Criteria	Standards	General Capabilities (GC)
1. identify and appropriately select and use elements and principles of design to solve problems	Module 1, 2, 3	Module 1, 2, 3	C 1	E 1, 2, 3, 4,	GC: 
2. use appropriate technologies, techniques, and conventions to express artistic intentions	Module 1, 2, 3	Module 1, 2, 3	C 2	E 1, 2, 3, 4,	GC: 
3. communicate ideas, emotions, and information successfully to others when creating personal and unique artworks	Module 1, 2, 3	Module 1, 2, 3	C 3	E 1, 2, 3,	GC: 
4. respond reflectively to a range of cultural influences and artworks	Module 1, 2, 3	Module 1, 2, 3	C 4	E 1, 2, 3, 4,	GC:  
5. apply effective time management, planning and negotiation skills to complete art activities	Module 1, 2, 3	Module 1, 2, 3	C 5	E 1, 2, 3, 4,	GC:  
6. respond to, and assess art ideas and information	Module 1	Module 1	C 6	E 1, 2, 3, 4,	GC:  

Learning Outcomes	Course Content	Work Requirements	Criteria	Standards	General Capabilities (GC)
7. use reflective strategies when working independently and collaboratively with others when making art	Module 2	Module 2	C 7	E 1, 2, 3, 4,	GC: 
8. create a completed body of artwork in an artistic studio	Module 3	Module 3	C 8	E 1, 2, 3, 4	GC: 

Appendix 2 - Alignment to Curriculum Frameworks

- The Government of Western Australia School Curriculum and Standards Authority Visual Arts General Year 11 Syllabus
- Level 2 of the Australian Core Skills Framework (ACSF).

Appendix 3 - Work Requirements

Module 1 Work Requirements Specifications

Focus Area: Discipline-based Study

Title of Work Requirement: Support Material

Mode /Format: One (1) x extended response

Description: Includes the visual diary/journal. This is a by-product of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history/theory/research studies, 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)
- experiments with materials
- responses to exhibitions and gallery visits.

Size: Suggested range of between 15 to 25 hours on task

Relevant Criteria: The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

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

Criterion 2: select and use technologies, techniques, and conventions in artmaking

Criterion 3: communicate ideas, emotions and information through artworks

Criterion 4: observe and respond to cultural influences and artworks

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

Criterion 6: assess art ideas and information.

Focus Area: Discipline-based Study

Title of Work Requirement: Selected Artist

Mode /Format: One (1) x short response

Description: Written response describing how a selected artist creates meaning through artwork

Size: Suggested range of 300 to 500 words

Relevant Criteria: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

Criterion 4: observe and respond to cultural influences and artworks

Criterion 6: assess art ideas and information.

Focus Area: Discipline-based Study

Title of Work Requirement: Artwork

Mode /Format: Two (2) x extended response

Description: Completed artwork

Size: Suggested range of between 6 to 20 hours on task

Relevant Criteria:

The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

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

Criterion 2: select and use technologies, techniques, and conventions in artmaking

Criterion 3: communicate ideas, emotions and information through artworks

Criterion 4: observe and respond to cultural influences and artworks

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

Focus Area: Discipline-based Study

Title of Work Requirement: Documentation Evidence

Mode /Format: One (1) x extended response

Description: Support Material 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 investigations of artists
- a comprehensive glossary of art terms
- artist interviews
- completed works
- class notes and all photocopied material, such as notes on correct referencing procedures and plagiarism protocols.

Size: Suggested range of between 3 to 10 hours on task

Relevant Criterion: The criterion for this task is identified below:

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

Module 2 Work Requirements Specifications

Focus Area: Discipline-based Study

Title of Work Requirement: Support Material

Mode /Format: One (1) x extended response

Description: Includes the visual diary/journal. This is a by-product of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history/theory/research studies, 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)
- experiments with materials
- responses to exhibitions and gallery visits.

Size: Suggested range of between 15 to 25 hours on task

Relevant Criteria: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

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

Criterion 2: select and use technologies, techniques, and conventions in artmaking

Criterion 3: communicate ideas, emotions and information through artworks

Criterion 4: observe and respond to cultural influences and artworks

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

Criterion 7: use reflective practice to inform artmaking.

Focus Area: Discipline-based Study

Title of Work Requirement: Time/Place/Culture

Mode /Format: One (1) x short response

Description: **Written** response detailing how a selected time/place/culture affected or influenced artmaking

Size: Suggested range of 200 to 500 words

Relevant Criterion: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

Criterion 4: observe and respond to cultural influences and artworks.

Focus Area: Discipline-based Study

Title of Work Requirement: Realisation of Idea

Mode /Format: One (1) x short response

Description: Written response describing the realisation of an idea or concept and reflection on own practice

Size: Suggested range of 200 to 400 words

Relevant Criterion: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

Criterion 7: use reflective practice to inform artmaking.

Focus Area: Discipline-based Study

Title of Work Requirement: Artwork

Mode /Format: Two (2) x extended response

Learning Outcomes: 1, 2 and 3

Description: Completed artwork

Size: Suggested range of between 6 to 20 hours on task

Relevant Criteria: The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: use the elements and principles of design to solve problems
- Criterion 2: select and use technologies, techniques, and conventions in artmaking
- Criterion 3: communicate ideas, emotions and information through artworks
- Criterion 4: observe and respond to cultural influences and artworks
- Criterion 5: apply time management, planning and negotiation skills to Visual Arts activities.

Focus Area: Discipline-based Study

Title of Work Requirement: Documentation evidence

Mode /Format: One (1) × Extended response

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

- 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.

Size: Suggested range of between 3 to 10 hours on task

Relevant Criterion: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

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

Module 3 Work Requirements Specifications

Focus Area: Discipline-based Study

Title of Work Requirement: Support Material

Mode /Format: One (1) extended response

Description: Includes the visual diary/journal. This is a by-product of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history/theory/research studies, 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)
- experiments with materials
- responses to exhibitions and gallery visits.

Size: Suggested range of between 15 to 25 hours on task

Relevant Criteria: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: use the elements and principles of design to solve problems
- Criterion 2: select and use technologies, techniques, and conventions in artmaking
- Criterion 3: communicate ideas, emotions and information through artworks
- Criterion 4: observe and respond to cultural influences and artworks
- Criterion 5: apply time management, planning, and negotiation skills to Visual Arts activities
- Criterion 8: create a body of artwork.

Focus Area: Discipline-based Study

Title of Work Requirement: Realisation of Idea

Mode /Format: One (1) x short response

Description: Written response describing the realisation of an idea or concept and the characteristics of cohesion in a selected body of work

Size: Suggested range of 200 to 600 words

Relevant Criterion: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

Criterion 8: create a body of artwork.

Focus Area: Discipline-based Study

Title of Work Requirement Six (6) x Artwork (four of which can come from previous modules)

Mode /Format: Culminating Response (Six (6) x extended response)

Description: Completed artwork

Size: Suggested range between 15 and 30 hours

Relevant Criteria: The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

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

Criterion 2: select and use technologies, techniques, and conventions in artmaking

Criterion 3: communicate ideas, emotions and information through artworks

Criterion 4: observe and respond to cultural influences and artworks

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

Criterion 8: create a body of artwork.

Focus Area: Discipline-based Study

Title of Work Requirement: Documentation Evidence

Mode /Format: One x (1) Extended response

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

- 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 modules

- class notes and all photocopied material, such as notes on correct referencing procedures and plagiarism protocols.

Size: Suggested range of between 3 to 10 hours on task

Relevant Criteria: The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

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

Criterion 8: create a body of artwork.

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	Course Context
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	content MI-3
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	content MI-3
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	content MI-3
analyse	Identify components and the relationship between them; draw out and relate implications.	Existing TASC accredited courses	assessment
appraise	Assess the value or quality of.	Existing TASC accredited courses	assessment
appreciate	Make a judgement about the value of.	Existing TASC accredited courses	assessment
appropriation	The artistic practice or technique of re-working images from well-known artists.	Existing TASC accredited courses	content MI-3
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	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
art studios	The classification of the area of art in which an artist is working: for example, ceramics, painting, sculpture, photography.	Existing TASC accredited courses	content MI-3
assemblage	An object made of pieces fitted together; a form of sculpture comprised of "found" objects.	Existing TASC accredited courses	content MI-3
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	content MI-3
audience	Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual, or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.	Existing TASC accredited courses	content MI-3
balance	A principle of art that refers to the way the art elements are arranged to create a feeling of stability in the work, i.e. symmetrical, formal, asymmetrical, informal or radial.	Existing TASC accredited courses	content MI-3
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	content MI-3

Term	Definition	Source Acknowledgement	Course Context
body adornment	Items put on to decorate and/or embellish oneself.	Existing TASC accredited courses	content MI-3
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	content MI-3
ceramics	The process of creating functional and non-functional art forms out of clay.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3
cohesion	Unity of concept or intention, usually a logical or natural connection is apparent.	Existing TASC accredited courses	content MI-3
collaborative	To work with another person or group to achieve or do something.	Existing TASC accredited courses	content MI-3
collage	Artwork made by attaching pieces of paper or other materials to a flat surface.	Existing TASC accredited courses	content MI-3
colour	An element of art with properties of hue (the colour name, i.e. red, blue, etc...), intensity (the purity and strength of the colour, i.e. bright red, dull red, etc...), and value (the lightness or darkness of a colour).	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
compare	Show how things are similar or different.	Existing TASC accredited courses	assessment
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	content MI-3
composition	The placement or arrangement of elements or parts in artworks.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3
contrast	The arrangement of opposite elements (e.g. light vs dark colours, rough vs smooth textures, large vs small shapes) in an artwork to create visual interest.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
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	content MI-3
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	content MI-3
craft	An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of experimentation with form or function, exhibition, production and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer, or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national, and cultural identities.	Existing TASC accredited courses	content MI-3
critically	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analysis/evaluation.	Existing TASC accredited courses	content MI-3 and assessment

Term	Definition	Source Acknowledgement	Course Context
demonstrate	Show by example.	Existing TASC accredited courses	content MI-3
describe	Provide characteristics and features.	Existing TASC accredited courses	assessment
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	content MI-3
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	content MI-3
Digital Media	Technology driven by computer access with emphasis on web-based and print output design.	Existing TASC accredited courses	content MI-3
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	content MI-3
discuss	Identify issues and provide points for and/or against.	Existing TASC accredited courses	assessment
dissonance	A tension or clash resulting from the combination of two disharmonious or unsuitable elements.	Existing TASC accredited courses	content MI-3
document	To create a record of (something) through writing or record keeping.	Existing TASC accredited courses	content MI-3 and assessment

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
drawing	A picture or diagram made with a pencil, pen or crayon rather than paint.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3
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	content MI-3
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	content MI-3
evaluate	Make a judgement based on criteria; determine the value of.	Existing TASC accredited courses	content MI-3 and assessment
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	content MI-3
fabrication	The action or process of manufacturing or inventing something.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
form	The visible shape or configuration of something.	Existing TASC accredited courses	content MI-3
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	content MI-3
functional art	Functional objects such as dishes and clothes that are of a high artistic quality and/or craftsmanship; art with a utilitarian purpose.	Existing TASC accredited courses	content MI-3
genre	Category of art marked by a distinctive style, form, or content, i.e. still life, portrait.	Existing TASC accredited courses	content MI-3
gestural	Gestural is a term used to describe the application of paint in free sweeping gestures with a brush.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3
hybrid art form	The combination of more than one art form within an artwork.	Existing TASC accredited courses	content MI-3
hybridity	The combination of different things resulting in the development of a hybrid.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
intention	The meaning an artist wishes to convey.	Existing TASC accredited courses	content MI-3
interpret	Draw meaning from.	Existing TASC accredited courses	content MI-3
irony	To convey a meaning that is opposite of its literal meaning.	Existing TASC accredited courses	content MI-3
justify	Support an argument or conclusion.	Existing TASC accredited courses	content MI-3
kiln	A furnace in which clay is fired.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
life drawing	The act of drawing the human figure from a living model.	Existing TASC accredited courses	content MI-3
magnification	An enlarged representation, image or model.	Existing TASC accredited courses	content MI-3
materials (1)	The substances used in the creation of a work of art.	Existing TASC accredited courses	content MI-3
materials (2)	Physical resources, equipment including technologies, and information used to make artworks. For example, paint, digital camera, pencil, drum and/or clarinet.	Existing TASC accredited courses	content MI-3
medium	The material used in making an artwork.	Existing TASC accredited courses	content MI-3
metamorphosis	A transformation in physical form or character.	Existing TASC accredited courses	content MI-3
metaphor	A thing regarded as representative or symbolic of something else; the substitution of one idea or object with another.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
minimisation	A reduction in scale or proportion relative to other design elements.	Existing TASC accredited courses	content MI-3
mixed media	Any artwork that uses more than one medium.	Existing TASC accredited courses	content MI-3
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	content MI-3
motif	A decorative design or pattern; a distinctive feature or dominant idea in an artwork.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3
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	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
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	content MI-3
parody	A humorous or satirical imitation of a serious work.	Existing TASC accredited courses	content MI-3
personal voice	The personal flavour imparted by the writer when he/she is engaged with a topic. The authors attitude comes through in the writing.	Existing TASC accredited courses	content MI-3
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	content MI-3
photography	The art or practice of taking and processing photographs.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
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	content MI-3
precursor	A person or thing that comes before another of the same kind; a forerunner.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3
proportion	The relationship in size of one component of a work of art to another.	Existing TASC accredited courses	content MI-3
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	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
Reformation	The reform of the Christian Church initiated by Martin Luther in Germany from about 1520 and resulting in the split of the church into Catholic and Protestant sects. In Britain the Reformation was brought about by Henry VIII. Protestantism was vehemently against all religious imagery and church decoration, and under Henry, and particularly his son Edward VI, the Reformation was followed by a comprehensive destruction, known as iconoclasm, of the rich medieval art and architecture of Britain. From then until the middle of the 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	content MI-3
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	content MI-3
resolved	Completed with a level of refinement and clarity of purpose/vision.	Existing TASC accredited courses	content MI-3 and assessment
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	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
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	content MI-3 and assessment
still life	The subject matter category in which the main purpose of the artwork is to show inanimate objects.	Existing TASC accredited courses	content MI-3
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	content MI-3
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	content MI-3
stylisation	The act of stylising; using artistic forms and conventions to create a desired effect.	Existing TASC accredited courses	content MI-3
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	content MI-3

Term	Definition	Source Acknowledgement	Course Context
summarise	Express, concisely, the relevant details.	Existing TASC accredited courses	content MI-3
Support Material	Collection of materials that show the development of, and further inform the context of the work in question.	Existing TASC accredited courses	content MI-3 and assessment
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	content MI-3
symmetry	A way of organising the parts of a design so that one side duplicates or mirrors the other.	Existing TASC accredited courses	content MI-3
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	content MI-3
synthesise	To combine to form a new, complex product.	Existing TASC accredited courses	content MI-3
technique	The method, procedure or way something is done.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
technologies/technology	<p>The term 'technologies' should be understood (in its widest sense) to encompass the application of devices, tools, machines and techniques/processes to the production of artistic works. The following may be considered technologies in the context of this course:</p> <ul style="list-style-type: none"> brushes, spatulas, cutting tools and pottery wheels computer systems (and their selection/use may be appropriate in specific studios or tasks) the care and maintenance of art tools and equipment 	Existing TASC accredited courses	content MI-3
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	content MI-3
theme	A subject or topic of discourse or of artistic representation.	Existing TASC accredited courses	content MI-3
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	content MI-3
tone	The lightness or darkness of a colour (value).	Existing TASC accredited courses	content MI-3
transformation	To change the nature, function or condition of; to alter or be altered radically in form, function.	Existing TASC accredited courses	content MI-3
transposition	The act of exchanging or substituting.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
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	content MI-3
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)	content MI-3
visual language	A system that communicates through visual elements. It is perceived by the eyes and interpreted by the brain, which receives the signal and transforms into sensations, emotions, actions and thoughts.	Collins Dictionary	content MI-3
visual literacy	Visual literacy is the ability to interpret, negotiate, and make meaning from information presented in the form of an image.	Wikipedia	content MI-3
visual processing	Visual processing is a term that is used to refer to the brain's ability to use and interpret visual information from the world around us.	Wikipedia	content MI-3
visual thinking	Visual thinking, also called visual/spatial learning or picture thinking is the phenomenon of thinking through visual processing.	Wikipedia	content MI-3
visual narrative	The context and purpose of art, design or architectural works.	Existing TASC accredited courses	content MI-3
visual synthesis	Structural devices used in art, design or architectural works; the synergy created by fusing two or more ideas/images or manipulating one idea/image into another form or state.	Existing TASC accredited courses	content MI-3

Term	Definition	Source Acknowledgement	Course Context
wearable art	The making of individually designed pieces of hand-made clothing/accessories as artistic expressions.	Existing TASC accredited courses	content MI-3