RATIONAL
This course has been developed for students seeking a pathway to tertiary studies and who are looking to foster a career within the visual arts. It allows students to develop understandings of art practice and the mechanisms of art.
COURSE SIZE AND COMPLEXITY

This course has been assessed as having a complexity level of TQA level 3.

At TQA level 3, the student is expected to acquire a combination of theoretical and/or technical and factual knowledge and skills and use judgment when varying procedures to deal with unusual or unexpected aspects that may arise. Some skills in organising self and others are expected. TQA level 3 is a standard suitable to prepare students for further study at the tertiary level. VET competencies at this level are often those characteristic of an AQF Certificate III.

The TQA level 3 course has a size value of 15.

COURSE DESCRIPTION

This course is designed for students wishing to extend practical work together with analysis and criticism of art. The emphasis is on generating and developing ideas and methods of working that simulate professional artistic practice. Students will be familiar with current trends in art and will see their own work in relation to the local, national and global cultural context. Art-making techniques will be developed to advanced levels (in whatever the preferred medium) in order to facilitate the expression of ideas. Students will be expected to develop research skills in order to achieve the course requirements. A high degree of individual motivation and resourcefulness is necessary for the production of a body of work that demonstrates a cohesive development of ideas and techniques.

On successful completion of this course, students will have attained the knowledge and skills to progress to tertiary study. It also serves as a pre-requisite for Art Studio Practice (TQA level 3), and it is a component of the visual arts suite of courses depicted in the following flowchart:

COURSE REQUIREMENTS

Work submitted for assessment must be: produced over the duration of one calendar year; be unique to this course; and not be work submitted for assessment in any other course. Students must complete the Work Requirements (as listed in the Course Content section of this document).
ACCESS
Students who have completed Art Production – Foundation (TQA level 2) will have been introduced to key knowledge, skills and understandings to support their further study in this course. However, Art Production – Foundation (TQA level 2) is not a mandatory entry requirement to this course.

LEARNING OUTCOMES
On successful completion of this course, learners will have knowledge and skills to:

- develop artistic perception and make aesthetic judgements
- identify the relationships of artistic principles in the creation of real and pictorial space
- recognise and use a range of artistic conventions
- select and use technologies and refine personal artistic techniques
- apply the elements and principles of design when solving problems
- analyse and respond reflectively and creatively to cultural influences and art works
- communicate ideas, emotions and information
- analyse and evaluate art ideas and information
- plan, organise and complete activities
- create and display a cohesive body of work from one artistic studio.

CORE SKILL
Students must develop the following core skill through their participation in this course:

- the ability to articulate the issues of art practice and ideas within their work, and the work of others.

COURSE DELIVERY
The theoretical component of this course must have a significant impact on the production of art works.

In addition to any independent research undertaken by learners there will be a focus on the formal delivery of the theoretical component (for example via structured lessons, tutorials or lectures).

Connections need to be made with local artists, galleries and related institutions. This may take the form of guest speakers or excursions (including gallery/studio visits).

COURSE CONTENT
This course consists of two interdependent (and mandatory) areas of learning:
- Studio Production
- Theory.
STUDIO PRODUCTION

This area of learning involves the study of **ONE** of the following specialised artistic studios:

- ceramics
- craft and design
- digital art and media
- drawing
- graphic design
- industrial design
- mixed media
- painting
- photography
- printmaking
- sculpture
- life drawing.

<table>
<thead>
<tr>
<th>Studio</th>
<th>Description</th>
</tr>
</thead>
</table>
| Ceramics                | This studio is used to introduce and develop a variety of subjects, ideas and skills, such as:  
  • basic hand-building techniques (e.g. coil, slab, pinch, use of moulds, slip-casting)  
  • applied and incised decoration with an emphasis on the textural qualities of clay  
  • application of underglazes, stains, oxides and glazes  
  • fundamental skills in wheel work  
  • a combination of hand-building and wheel techniques  
  • firing processes (e.g. raku, saw-dust, bush-firings, earthenware, stoneware). |
| Craft and Design        | This studio encourages a sense of design and decoration in craft. Students investigate the elements/principles of design in the making of craftwork. They define and develop examples of each of the elements and principles of design by drawing and using a variety of materials to develop designs. This studio also provides an introduction to materials and techniques in a chosen medium. Students develop, design and make pieces of work in their chosen medium. |
| Digital Art and Media   | This studio encourages students to:  
  • become familiar with computers and peripherals  
  • consider the creative elements of composition via use of a range of software tools  
  • engage in projects which utilise the above elements in association with diagrams, illustrations and photographs and are carried through to the print stage  
  • gain an appreciation and understanding of the various possibilities and uses of digital art, moving image video art and animation  
  • develop understanding of, and make appropriate responses to, copyright and intellectual property issues, and ethical use of images  
  • develop skills including problem-solving and techniques in the use of various software/hardware. |
| Drawing                 | This studio encourages students to become familiar with:  
  • rendering techniques with the potential for the development of individual specialisation  
  • combined technical processes  
  • rapid sketching with more difficult media (e.g. wash)  
  • specific exercises requiring the solution to design problems and consideration of structure, proportion, balance and rhythm. |
<table>
<thead>
<tr>
<th>Studio</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graphic Design</td>
<td>This studio encourages students to explore the functions of graphic design. Ideas can be expressed through layout, illustration and typography. Ideas may be drawn from a wide range of sources, such as print media, computer images, advertising, electronic media and student-produced art work. Students can produce a design project that fulfils the concept of matching an image with text to convey a message. Sketches, working drawings, computer-aided images, photographs and so on may be utilised as source material, production materials and support material.</td>
</tr>
</tbody>
</table>
| Industrial Design | This studio encourages students to:  
• use starting points such as observation, experiences and research to generate ideas for innovative, expressively aesthetic designs  
• understand a design brief and respond to it innovatively, balancing functional and aesthetic considerations  
• investigate design traditions of different cultures to generate ideas for product designs  
• explore design across a broad set of areas including architecture, product, furniture and environmental design  
• develop concepts that will be realised in the making of products. |
| Mixed Media     | The focus of this studio is on making artworks from a combination of two or more media/techniques (e.g. collage, montage and assemblage). Ideas and subjects may be drawn from a wide range of sources. A collective approach can be adopted. Students will become familiar with combinations of traditional and contemporary materials/techniques, utilising (for example):  
• photographs  
• paint  
• block prints  
• fabric  
• welded metal  
• performance  
• bus tickets  
• oil painting  
• broken glass  
• enamel paint  
• sticks. |
| Painting        | The focus of this studio is on producing paintings, including watercolour, acrylic, oil, enamel, air-brush and gouache. Ideas and subjects may be drawn from a wide range of sources. Through the study of this studio, students will:  
• become familiar with a specific painting technique  
• encounter a combination of painting techniques  
• attempt paintings combined with or on a range of materials (with pencil, printing, on paper, car door, glass). |
| Photography     | Through the study of this studio, students gain knowledge of photographic techniques and produce a number of films and/or prints that reflect their skills and ideas. Students will develop skills, understanding and knowledge that will allow them to:  
• produce images generated using the camera or using photo-drawing or photogram techniques  
• perform combinations with other mediums (such as drawing, painting and printing)  
• use collage or montage techniques. |
<table>
<thead>
<tr>
<th>Studio</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printmaking</td>
<td>The focus of this studio is on printmaking in its different forms, including:</td>
</tr>
<tr>
<td></td>
<td>• stamping</td>
</tr>
<tr>
<td></td>
<td>• lino-cut</td>
</tr>
<tr>
<td></td>
<td>• woodcut</td>
</tr>
<tr>
<td></td>
<td>• silkscreen</td>
</tr>
<tr>
<td></td>
<td>• etching</td>
</tr>
<tr>
<td></td>
<td>• cardboard printing</td>
</tr>
<tr>
<td></td>
<td>• collograph</td>
</tr>
<tr>
<td></td>
<td>• mono printing</td>
</tr>
<tr>
<td></td>
<td>• lithograph</td>
</tr>
<tr>
<td></td>
<td>• photographic</td>
</tr>
<tr>
<td></td>
<td>• silk screen.</td>
</tr>
<tr>
<td></td>
<td>Ideas and subjects may be drawn from a wide range of sources. Students will become familiar with:</td>
</tr>
<tr>
<td></td>
<td>• printing on different surfaces (e.g. paper, plastic, clay, fabric)</td>
</tr>
<tr>
<td></td>
<td>• a specialised printing technique</td>
</tr>
<tr>
<td></td>
<td>• a combination of printing techniques</td>
</tr>
<tr>
<td></td>
<td>• printmaking in combination with other media (e.g. soft sculpture, painting).</td>
</tr>
<tr>
<td>Sculpture</td>
<td>The focus of this studio is on making sculptures from media such as:</td>
</tr>
<tr>
<td></td>
<td>• paper</td>
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<tr>
<td></td>
<td>• wood construction and carving</td>
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<tr>
<td></td>
<td>• plaster casting and carving</td>
</tr>
<tr>
<td></td>
<td>• clay</td>
</tr>
<tr>
<td></td>
<td>• glass fusion and forming</td>
</tr>
<tr>
<td></td>
<td>• plastic moulding and construction</td>
</tr>
<tr>
<td></td>
<td>• metal casting and construction</td>
</tr>
<tr>
<td></td>
<td>• “found” object construction.</td>
</tr>
<tr>
<td></td>
<td>Ideas and subjects may be drawn from a wide range of sources. Students will become familiar with:</td>
</tr>
<tr>
<td></td>
<td>• a specific sculptural technique</td>
</tr>
<tr>
<td></td>
<td>• a combination of sculptural techniques (e.g. wood &amp; glass construction)</td>
</tr>
<tr>
<td></td>
<td>• sculpture combined with a range of techniques (e.g. painting, printing)</td>
</tr>
<tr>
<td></td>
<td>• an understanding of ‘Traditional’ and ‘Experimental’ forms (e.g. Body Art, Performances, Site Art, Conceptual Art, Kinetic Art, Video Art).</td>
</tr>
<tr>
<td>Life Drawing</td>
<td>This studio encourages students to become familiar with:</td>
</tr>
<tr>
<td></td>
<td>• rendering techniques with the potential for the development of individual specialisation</td>
</tr>
<tr>
<td></td>
<td>• combined technical processes</td>
</tr>
<tr>
<td></td>
<td>• rapid sketching with more difficult media (e.g. wash)</td>
</tr>
<tr>
<td></td>
<td>• advanced anatomical studies including the relationship between skeleton and muscle</td>
</tr>
<tr>
<td></td>
<td>• specific exercises requiring the solution to design problems and consideration of structure, proportion, balance and rhythm.</td>
</tr>
</tbody>
</table>

**THEORY**

This area of learning involves the study of art in terms of:

- art commentary
- art history
- art criticism.

**Art Commentary**

Art commentary refers to the reflection by students of their own works. It includes the development of an art language, the recognition of art and "non-art" references, and the ability to communicate intentions and results to others. This may take the form of a discussion, verbal presentation, audio-visual presentation or written analysis.
Art History
Art history is the study of art in the context in which it was made.

Art Criticism
Art criticism is the study of art in the context of the viewer. It can involve a study of the relationship between art and society through the art industry entrepreneurs (artists, gallery/studio directors, agents, critics, teachers and administrators). It can include culturally diverse artists (ethnic minority groups, artists of both gender, community artists) and genres (film, performance, music and video).

WORK REQUIREMENTS

Students must complete the following work for assessment:

- major completed art works and support material (including a journal and preliminary drawings/works)
- a minimum of one (1) research project
- a minimum of four (4) internally assessed written assignments.

INTERNAL ASSESSMENT: DETAILS OF RESEARCH AND WRITTEN COMPONENTS

Research Project
Students must complete a research project that relates to their own work. It must be a minimum of 1,500 words (or equivalent in another negotiated format) and may include/focus on influential artists, styles or techniques.

Written Assignments
Students must complete a minimum of four (4) internally assessed written assignments (suggested length of between 500 and 700 words). The topics are negotiated between student and teacher, and may focus upon a particular era, period, style or culture/sub-culture. It is essential that these assignments are equally balanced between research and criticism.

While written assignments may take the form of formal written essays, at least one (1) of the four (4) assignments must be non-essay based. In scope and size, a non-essay based assignment will be equivalent to an essay of between 500 and 700 words. In assessing non-essay based assignments, the Criteria and Standards are applied in the same manner as to essay-based assignments – the level of complexity (academic rigor) of essay and non-essay based assignments is TQA level 3.

Examples of non-essay based assignments may include:

- creating and presenting a PowerPoint or similar multi-media presentation
- creating an inter- or intra-net website exploring art and/or issues in art
- observing/interviewing a local artist and presenting a succinct talk and/or written report on the activities undertaken and the learning outcomes.

The type of evidence provided will depend upon the nature of the assignment. Examples of evidence for non-essay based assignments may include:

- a copy (hard or electronic) of a PowerPoint or similar multi-media presentation
- a inter- or intra-net website
• a brief written report from a local artist regarding work undertaken by a student and a copy (hard or electronic) of the student’s report on the activities undertaken and the learning outcomes.

**ASSESSMENT**

Criterion-based assessment is a form of outcomes assessment which identifies the extent of student achievement at an appropriate end-point of study. Although assessment in the classroom is continuous, much of it is formative, and is done to help students identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to the Tasmanian Qualifications Authority should focus on what both teacher and student understand to reflect end-point achievement.

The standard of achievement each student 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 student demonstrates any achievement against a criterion less than the standard specified for the ‘C’ rating. The ‘t’ notation is not described in course standards.

A ‘z’ notation is to be used where a student provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by the Tasmanian Qualifications Authority to ensure provider validity and comparability of standards across all awards. Further information on quality assurance processes, as well as on assessment, is available in the TQA Senior Secondary Handbook or on the website at http://www.tqa.tas.gov.au

Internal assessment of all assessment criteria will be made by the course provider. Assessment processes must gather evidence that clearly shows the match between individual student performance, the standards of the course and the student’s award. Providers will report the student’s rating for each criterion to the Tasmanian Qualifications Authority.

The Tasmanian Qualifications Authority will supervise the external assessment of designated criteria (*) in TQA courses that include an external assessment regime. The ratings obtained from the external assessments will be used in addition to those provided from the school to determine the final award.

**QUALITY ASSURANCE PROCESSES**

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

• a match between the standards for achievement specified in the course and the standards demonstrated by students

• community confidence in the integrity and meaning of the qualification.

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

The TQA may require to inspect internally assessed written assignments during on-site visits.

**EXTERNAL ASSESSMENT REQUIREMENTS**

The external assessment requirements for this course consist of:

• a display of work comprising major completed works and support material (including journal and preliminary drawings/works) which is used to assess criteria 1, 3, 4, 5 and 6.
ASSESSMENT CRITERIA

The assessment for Art Production will be based on the degree to which a student can:

1. *Use the elements and principles of design to solve problems
2. Recognise and use a variety of artistic conventions
3. *Select and use technologies and techniques
4. *Communicate ideas, emotions and information
5. *Plan, organise and complete activities
6. *Create and display a cohesive body of art work
7. Observe, analyse and creatively respond to cultural influences and art works
8. Analyse and evaluate art ideas and information.

* = externally and internally assessed criteria
CRITERION 1: USE THE ELEMENTS AND PRINCIPLES OF DESIGN TO SOLVE PROBLEMS

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• identify and describe a limited range of artistic principles</td>
<td>• recognise, identify and describe a range of artistic principles</td>
<td>• recognise, identify and accurately describe a broad range of artistic principles</td>
</tr>
<tr>
<td>• select and modify a limited range of artistic principles to achieve desired outcomes</td>
<td>• select, reject and modify a range of artistic principles to achieve desired outcomes</td>
<td>• select, deconstruct, translate and reconstruct a broad range of artistic principles to achieve desired outcomes</td>
</tr>
<tr>
<td>• use a limited range of creative artistic techniques to create real and/or pictorial space</td>
<td>• use a range of creative artistic techniques to create real and/or pictorial space</td>
<td>• use a broad range of creative artistic techniques to create real and/or pictorial space</td>
</tr>
<tr>
<td>• select and apply a limited range of strategies to solve minor artistic problems</td>
<td>• select and apply a range of strategies to anticipate and solve minor artistic problems</td>
<td>• select and apply a broad range of strategies to anticipate and solve artistic problems</td>
</tr>
<tr>
<td>• use problem solving strategies to respond to minor changes.</td>
<td>• use problem solving strategies to respond to changed conditions.</td>
<td>• successfully use appropriate problem solving strategies to respond to changed conditions.</td>
</tr>
</tbody>
</table>

**Explanation of Criterion**

This criterion should be used to assess the degree to which a student can employ the elements and principles of design when solving artistic problems. For example, an artistic problem may involve a receding colour that the student wishes to be forward. The solution to such a problem can be found by applying the appropriate rules of colour theory.

**Elements of Design:**
- Line
- Value
- Texture
- Shape
- Colour

**Principles of Design:**
- Unity
- Variety
- Balance
- Emphasis
- Space

A student’s understanding may be demonstrated by various means, including the manipulation of visual and conceptual elements in the production of artworks; and verbal or written discussions.
**CRITERION 2:** RECOGNISE AND USE A VARIETY OF ARTISTIC CONVENTIONS

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• identify and describe a limited range of artistic conventions</td>
<td>• recognise, identify and describe a range of artistic conventions</td>
<td>• recognise, identify and accurately describe a broad range of artistic conventions</td>
</tr>
<tr>
<td>• select and modify a limited range of artistic conventions to achieve desired outcomes</td>
<td>• select, reject and modify a range of artistic conventions to achieve desired outcomes</td>
<td>• select, deconstruct, translate and reconstruct a broad range of artistic conventions to achieve desired outcomes</td>
</tr>
<tr>
<td>• use creative artistic techniques to reveal the effects of a limited range of artistic conventions</td>
<td>• use creative artistic techniques to reveal the characteristics and effects of a range of artistic conventions</td>
<td>• use creative artistic techniques to reveal the characteristics, effects and effectiveness of a broad range of artistic conventions</td>
</tr>
<tr>
<td>• experiment with the effects of variation from a limited range of artistic conventions</td>
<td>• experiment with the effects of variation from a range of artistic conventions</td>
<td>• experiment with the effects of variation from a broad range of artistic conventions</td>
</tr>
<tr>
<td>• observe and describe the artistic outcomes that arise from experimentation.</td>
<td>• describe and analyse the artistic outcomes that arise from experimentation.</td>
<td>• accurately describe and critically analyse the artistic outcomes that arise from experimentation.</td>
</tr>
</tbody>
</table>

**Explanation of Criterion**

The term ‘artistic conventions’ can be applied to styles commensurate with the production of:

• portraiture
• landscape
• composition
• sculpture
• perspectives
• technical ‘rules’.

The term ‘discussion’ should be understood to imply both verbal and written discussion.

The term ‘creative artistic techniques’ implies the employment of appropriate artistic conventions in the students’ own art works.
### CRITERION 3: SELECT AND USE TECHNOLOGIES AND TECHNIQUES

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• select and use a limited range of technologies and techniques to develop and express own ideas and designs</td>
<td>• select and use a range of technologies and techniques to develop and express own ideas and designs</td>
<td>• select and use a broad range of technologies and techniques to develop and express own ideas and designs</td>
</tr>
<tr>
<td>• demonstrate basic artistic techniques through the use of selected technologies and techniques</td>
<td>• extend artistic techniques through the use of selected technologies and techniques</td>
<td>• refine artistic techniques through the use of selected technologies and techniques</td>
</tr>
<tr>
<td>• creatively apply a limited range of technologies and techniques to own studio practice</td>
<td>• creatively apply a range of technologies and techniques to own studio practice</td>
<td>• creatively apply a broad range of technologies and techniques to own studio practice</td>
</tr>
<tr>
<td>• find and determine technical problems</td>
<td>• identify and resolve technical problems</td>
<td>• identify and resolve complex technical problems</td>
</tr>
<tr>
<td>• use and maintain technologies in accordance with established safety procedures.</td>
<td>• use and maintain technologies in accordance with established safety procedures.</td>
<td>• use and maintain technologies in accordance with established safety procedures.</td>
</tr>
</tbody>
</table>

### Explanation of Criterion

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 criterion:

- 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.
CRITERION 4: COMMUNICATE IDEAS, EMOTIONS AND INFORMATION

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• select and use a limited range of communication methods and styles to express ideas, emotions and information</td>
<td>• select and use a range of communication methods and styles to express ideas, emotions and information</td>
<td>• select and use a broad range of communication methods and styles to clearly express ideas, emotions and information</td>
</tr>
<tr>
<td>• adjust communication methods and styles to creatively respond to minor changes</td>
<td>• adjust communication methods and styles to creatively respond to changed conditions</td>
<td>• adjust communication methods and styles to creatively and appropriately respond to changed conditions</td>
</tr>
<tr>
<td>• describe artistic styles, genres and processes using a limited visual arts vocabulary</td>
<td>• describe artistic styles, genres and processes using an appropriate visual arts vocabulary</td>
<td>• accurately describe artistic styles, genres and processes using a broad and appropriate visual arts vocabulary</td>
</tr>
<tr>
<td>• use artistic principles to express a limited range of artistic intentions</td>
<td>• use artistic principles to express a range of artistic intentions</td>
<td>• use artistic principles to express a broad range of artistic intentions</td>
</tr>
<tr>
<td>• produce artworks that convey a limited range of conceptual and expressive intentions.</td>
<td>• produce artworks that successfully convey a range of conceptual and expressive intentions.</td>
<td>• produce artworks that successfully convey a broad range of conceptual and expressive intentions.</td>
</tr>
</tbody>
</table>

Explanation of Criterion

This criterion may be applied to issues such as:

- using appropriate terminology to describe artistic processes and products in a variety of oral and written forms
- using appropriate terminology and concepts to analyse and appraise the art works of self and others
- recognising and describing various arts styles and genres
- experimenting with artistic conventions and techniques (selection / rejection / modification / employment)
- exploring the meaning and significance of artistic intent from personal and audience view points
- using artistic principles to express a range of artistic intentions.
CRITERION 5: PLAN, ORGANISE AND COMPLETE ACTIVITIES

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• manage a limited range of work tasks / activities within identified timelines</td>
<td>• responsibly manage a range of work tasks / activities within identified timelines</td>
<td>• responsibly manage a broad range of work tasks / activities within identified timelines</td>
</tr>
<tr>
<td>• set and achieve artistic goals by applying a limited range of task management strategies</td>
<td>• set and achieve artistic goals by applying a range of task management strategies</td>
<td>• set and achieve artistic goals by applying a broad range of task management strategies</td>
</tr>
<tr>
<td>• maintain task-focus during the conception and development of artworks.</td>
<td>• maintain positive task-focus during the conception and development of artworks.</td>
<td>• consistently maintain positive and constructive task-focus during the conception and development of artworks.</td>
</tr>
</tbody>
</table>

**Explanation of Criterion**

This criterion may be applied to the planning, organisation and completion of a student’s:

- art works
- writing/written reflections
- verbal discussions/reports
- support materials.

Issues that may be considered include:

- the variety of the work/tasks undertaken
- the depth of the work/tasks undertaken
- the range of the work/tasks undertaken
- the relevance of the work/tasks undertaken
- evidence for experimentation.
CRITERION 6: CREATE AND DISPLAY A COHESIVE BODY OF ART WORK

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• use practice / experimentation to develop a limited range of artistic ideas and technical skills</td>
<td>• use practice / experimentation to develop a range of artistic ideas and technical skills</td>
<td>• use practice / experimentation to develop a broad range of artistic ideas and technical skills</td>
</tr>
<tr>
<td>• identify and articulate some aspects of artistic intent and developmental processes</td>
<td>• identify and articulate most aspects of artistic intent and developmental processes</td>
<td>• identify and clearly articulate all aspects of artistic intent and developmental processes</td>
</tr>
<tr>
<td>• produce support material that reflects some aspects of the developmental processes that led to the creation of finished art works</td>
<td>• produce support material that reflects most aspects of the developmental processes that led to the creation of finished art works</td>
<td>• produce support material that reflects all aspects of the developmental processes that led to the creation of finished art works</td>
</tr>
<tr>
<td>• resolve, as finished pieces, a body of work which reflects a limited degree of cohesion and some aspects of artistic intent.</td>
<td>• resolve, as finished pieces, a body of work which reflects cohesion and most aspects of artistic intent.</td>
<td>• resolve, as finished pieces, a body of work which reflects a high level of cohesion and all aspects of artistic intent.</td>
</tr>
</tbody>
</table>

Explanation of Criterion

The term ‘cohesion’ may be applied to artistic problems such as stylistic and/or technical cohesion and contextual/conceptual coherence.
CRITERION 7: OBSERVE, ANALYSE AND CREATIVELY RESPOND TO CULTURAL INFLUENCES AND ART WORKS

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• observe and examine the art work of self and others</td>
<td>• observe, examine and discuss the art work of self and others</td>
<td>• observe, examine, evaluate and discuss the art work of self and others</td>
</tr>
<tr>
<td>• compare and contrast the relative significance of a limited range of artworks</td>
<td>• compare and contrast the relative significance of a range of artworks</td>
<td>• compare, contrast and critically analyse the relative significance of a broad range of artworks</td>
</tr>
<tr>
<td>• recognise and discuss the historical and cultural contexts in which a limited range of artworks were produced</td>
<td>• recognise and discuss the relationships between socio-historical factors and artists and their works</td>
<td>• recognise, critically analyse and discuss the relationships between socio-historical factors and artists and their works</td>
</tr>
<tr>
<td>• observe and analyse the relationships between art and culture through a limited range of reflective responses</td>
<td>• observe and analyse the relationships between art and culture through a range of reflective responses</td>
<td>• observe and critically analyse the relationships between art and culture through a range of reflective responses</td>
</tr>
<tr>
<td>• produce artworks that reveal an understanding of art within a limited range of cultural contexts</td>
<td>• produce artworks that reveal an understanding of art within a range of cultural contexts</td>
<td>• produce artworks that reveal a detailed and accurate understanding of art within a broad range of cultural contexts</td>
</tr>
<tr>
<td>• demonstrate understanding of the principles of academic integrity by the use of referencing techniques and bibliographies.</td>
<td>• demonstrate understanding of the principles of academic integrity by the use of appropriate referencing techniques and bibliographies.</td>
<td>• demonstrate clear understanding of the principles of academic integrity, and use appropriate referencing techniques and comprehensive bibliographies.</td>
</tr>
</tbody>
</table>

Explanation of Criterion
A variety of means may be employed to make and/or record a reflective response in relation to the assessment of this criterion, including verbal discussion, writing, art journal entries, visual diary entries, support work and finished art works.
## CRITERION 8: ANALYSE AND EVALUATE ART IDEAS AND INFORMATION

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A learner can:</td>
<td>A learner can:</td>
<td>A learner can:</td>
</tr>
<tr>
<td>• analyse and evaluate a limited range of art ideas and issues</td>
<td>• analyse and evaluate a range of art ideas and issues</td>
<td>• critically analyse and evaluate a broad range of art ideas and issues</td>
</tr>
<tr>
<td>• identify a variety of differing viewpoints that arise from art ideas and issues</td>
<td>• identify and discuss a variety of agreeing / opposing viewpoints that arise from art ideas and issues</td>
<td>• identify, critically analyse and discuss a variety of agreeing / opposing viewpoints that arise from art ideas and issues</td>
</tr>
<tr>
<td>• classify and organise art information from a limited range of sources into logical patterns or points of view</td>
<td>• classify and organise art information from a range of sources into logical patterns or points of view</td>
<td>• accurately classify and organise art information from a broad range of sources into logical patterns or points of view</td>
</tr>
<tr>
<td>• cite information as opposing or affirming evidence in discussing an art issue</td>
<td>• cite and clarify information as opposing or affirming evidence in discussing an art issue</td>
<td>• cite, clarify and interpret information as opposing or affirming evidence in discussing an art issue</td>
</tr>
<tr>
<td>• apply relevant principles of academic integrity.</td>
<td>• apply relevant principles of academic integrity.</td>
<td>• apply relevant principles of academic integrity.</td>
</tr>
</tbody>
</table>

### Explanation of Criterion

This criterion may be applied to issues such as:
- the relevance of research undertaken to personal artistic choices and own art practice
- the fluency of a student’s artistic vocabulary
- the documentation of idea generation, development and refinement.
QUALIFICATIONS AVAILABLE

Art Production (with the award of):

- EXCEPTIONAL ACHIEVEMENT
- HIGH ACHIEVEMENT
- COMMENDABLE ACHIEVEMENT
- SATISFACTORY ACHIEVEMENT
- PRELIMINARY ACHIEVEMENT

AWARD REQUIREMENTS

The final award will be determined by the Tasmanian Qualifications Authority from the 13 ratings (8 ratings from the internal assessment and 5 ratings from the external assessment). The minimum requirements for an award in Art Production are as follows:

The minimum requirements for an award in art production are as follows:

- EXCEPTIONAL ACHIEVEMENT (EA)
- HIGH ACHIEVEMENT (HA)
- COMMENDABLE ACHIEVEMENT (CA)
  - 8 ‘B’ ratings 5 ‘C’ ratings (2 ‘B’, 2 ‘C’ from external assessment)
- SATISFACTORY ACHIEVEMENT (SA)
  - 11 ‘C’ ratings (3 ‘C’ from external assessment)
- PRELIMINARY ACHIEVEMENT (PA)
  - 6 ‘C’ ratings

A student 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

Courses are accredited for a specific period of time (up to five years) and they are evaluated in the year prior to the expiry of accreditation.

As well, anyone may request a review of a particular aspect of an accredited course throughout the period of accreditation. Such requests for amendment will be considered in terms of the likely improvements to the outcomes for students and the possible consequences for delivery of the course.

The TQA can evaluate the need and appropriateness of an accredited course at any point throughout the period of accreditation.
COURSE DEVELOPER

The TQA acknowledges the significant leadership of Wayne Brookes in the development of this course.

ACCREDITATION

The accreditation period for this course is from 1 Jan 2012 until 31 Dec 2016.

VERSION HISTORY

Version 1 – Accredited version (7 Dec 2011). This course replaces Art Production ART5C which expired on 31 December 2011.