

Art Making

| LEVEL 1 | 10 TCE CREDIT POINTS |
|---------------------------------|-------------------------|
| COURSE CODE | ART110117 |
| COURSE SPAN | 2017 — 2022 |
| READING AND WRITING STANDARD | NO |
| MATHEMATICS STANDARD | NO |
| COMPUTERS AND INTERNET STANDARD | NO |

This course was delivered in 2019. Use [A-Z Courses](#) to find the current version (if available).

Art Making Level 1 encourages learners with an interest in art to engage in tactile experiences leading to the making and presenting of artworks

In this course learners develop basic skills in the use of techniques, technologies and materials related in a variety of artistic studios. Learners use fundamental principles of design and artistic conventions to create artworks that express ideas and/or emotions. Students learn how to describe their artistic intent, and are able to identify some of the similarities and differences between their own artwork and the works of others. Art Making Level 1 belongs to a suite of courses in Art and provides opportunities for learners to develop basic skills in developing and communicating art ideas. It promotes creative thinking and evaluation. Art Making Level 1 contributes to enjoyment and engagement through experiencing and creating artwork.

Course Description

Art Making is a Level 1 course designed to teach learners basic skills and techniques, and how to use fundamental principles of design and artistic conventions to create artworks. They learn how to describe their artistic intent, and identify some of the similarities and differences between their own artwork and the works of others. Learners may use Art Making Level 1 as an introductory course to Level 2 courses in the Visual Arts.

Rationale

Art Making Level 1 encourages learners with an interest in art to engage in tactile experiences leading to the making and presenting of artworks. In this course learners develop basic skills in the use of techniques, technologies and materials related in a variety of artistic studios. Learners use fundamental principles of design and artistic conventions to create artworks that express ideas and/or emotions. Students learn how to describe their artistic intent, and are able to identify some of the similarities and differences between their own artwork and the works of others.

Art Making Level 1 belongs to a suite of courses in Art and provides opportunities for learners to develop basic skills in developing and communicating art ideas. It promotes creative thinking and evaluation. Art Making Level 1 contributes to enjoyment and engagement through experiencing and creating artwork.

Aims

Art Making Level 1 provides opportunities for learners to acquire skills and experience in the creation of artwork.

The course aims to develop the learner's ability to communicate ideas and respond to their own artwork and the works of others.

Art Making Level 1 provides opportunities to develop confidence and creativity through the learner's ability to manipulate and use mediums and technologies.

Learning Outcomes

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

1. apply recommended elements and principles of design to produce artworks
2. recognise fundamental elements and principles of design in their own artwork, and the work of others
3. make appropriate use of a limited range of technologies and techniques in the creation of their own artworks
4. create artworks in a variety of studios
5. communicate ideas and/or emotions through own artwork, and describe to others
6. identify some similarities and differences between their own artwork and the work of others.

Access

Learners are required to engage with art works and artists. This engagement may be in either a physical (off campus) or virtual manner.

Pathways

Art Making Level 1 provides a pathway to Level 2 courses such as Art Practice and Visual Art.

Resource Requirements

In certain studios, such as printmaking, photography and ceramics, specific resources such as etching equipment, photo editing software (e.g. Photoshop), potters wheels and kilns may be required. Providers are advised to research the requirements for individual studios.

Course Size And Complexity

This course has a complexity level of 1.

At Level 1, the learner is expected to carry out tasks and activities that draw on a limited range of knowledge and skills. The tasks and activities generally have a substantial repetitive aspect to them. Minimum judgement is needed as there are usually very clear rules, guidelines or procedures to be followed. VET competencies at this level are often those characteristic of an AQF Certificate I.

This course has a size value of 10.

Course Delivery

Units are to be delivered sequentially.

Course Content

The course is composed of four (4) **compulsory** units:

Unit 1: Foundations

Unit 2: Imagination and Exploration

Unit 3: Expression through Art

Unit 4: Connections.

The course work consists of two focus areas:

- Artmaking
- Art related investigations.

Learners must experience practical work in a **minimum of three (3)** studio areas.

Studio areas may include (but are not limited to):

| | | | |
|-------------------|-----------------------|------------------|------------------|
| Assemblage | Body Adornment | Ceramics | Collage |
| Craft and Design | Digital Art and Media | Documented Forms | Drawing |
| Environmental Art | Fabrication/Fibre Art | Graphic Design | Hybrid Art |
| Life Drawing | Mixed Media | Painting | Photography |
| Printmaking | Sculpture | Street Art | Time-Based Forms |
| Wearable Art | | | |

COURSE DETAILS

UNIT 1: FOUNDATIONS

Learners are introduced to a range of media and develop a basic understanding of the visual arts. They participate in activities that allow them to gain tactile and visual experiences which increase their understanding of:

- mediums
- tools
- processes.

Learners are guided to create individual and small group art experimentations following instructions and guidelines. Experimentation is used to develop artistic expression and build confidence in practical realisation.

Learners are introduced to basic elements and principles of design and experiment with them to begin artmaking.

Art Making:

- mark-making with different media
- basic principles and elements of design
- exploring effects of materials and tools; for example Papier-mâché, lino cut
- visual art processes for artmaking; for example rolling out clay, impressing objects
- gathering and collating ideas in a journal/art file.

Art Investigations:

- reflecting on own artwork
- responding to artwork; for example identifying line, shape, colour, repetition
- personal response to artworks
- identifying ideas; what artworks may be about.

WORK REQUIREMENTS – UNIT 1

- Use of Visual Diary/resource file
- Compilation of practical experimentation (resource file including such material, but not limited to: drafts, trialling of techniques, incomplete and complete works)
- **One (1)** response* to work of others.

* see Summary of Work Requirements.

UNIT 2: IMAGINATION AND EXPLORATION

In this Unit learners are encouraged to explore their own and others' artmaking. They identify and respond to inspiration from a variety of sources and use their imagination to create responses in a variety of ways.

Traditional and non-traditional approaches to artmaking are introduced to allow learners to create artworks that reflect personal meaning and ideas using a variety of techniques and technologies.

Exposure to a variety of themes and briefs allow learners to explore responses and guided approaches to create artworks with confidence and competence.

Learners gain confidence in creating finished works of art through appropriation and structured collaboration.

Art Making:

- expressing themes and ideas in a variety of ways/mediums
- exploring traditional and non-traditional materials and techniques
- adopting ideas of others
- trialling new techniques to express ideas; for example, paste-ups.

Art Investigations:

- considering a variety of approaches to artmaking
- exposure to a variety of ways to express ideas
- discussing inspiration of own and others works
- techniques specific to new mediums; for example, stencil making.

WORK REQUIREMENTS – UNIT 2

- Use of Visual Diary/resource file
- **One** (1) completed artwork (supported by practical experimentation)
- **One** (1) response* to own artmaking.

* see Summary of Work Requirements.

UNIT 3: EXPRESSION THROUGH ART

In this Unit learners are encouraged to express personal ideas and feelings in art. They are introduced to a range of artworks and gain experience in artmaking to convey meaning.

Learners are encouraged to react to artworks and identify a variety of forms and styles. They view and experience a variety of works by artists from varying cultural backgrounds (which may include the work of Aboriginal and Torres Strait Island artists and/or those of the Asia/Pacific region).

Learners are introduced to techniques and processes to resolve and display their work, sharing and presenting finished works encourages learners to respect their own and others work.

Resolving work may include:

- completing
- refining
- editing
- cropping
- reworking.

Displaying work may include:

- selecting

- mounting
- arranging
- resizing
- attaching.

Art Making:

- expressing ideas and feelings in artwork
- undertaking steps and processes to create artworks
- experimenting with mediums and tools to represent ideas
- adopting processes associated with specific forms; for example, making multiple prints from a plate.

Art Investigations:

- safe work practices in artmaking
- presentation and display of artworks
- identifying and responding to ideas in artworks
- techniques used to produce specific outcomes; for example, colour mixing of acrylic paint.

WORK REQUIREMENTS – UNIT 3

- Use of Visual Diary/resource file
- *At least two* (2) completed artworks
- **One** (1) response* to work of others.

* see Summary of Work Requirements.

UNIT 4: CONNECTIONS

In this Unit learners are supported to connect their growing understandings to refine and develop their artwork. They shape and define ideas based on their own knowledge and through exposure to the works of others.

The overarching theme of 'Connections' encourages learners to connect in a variety of ways: with other learners, artists, ideas and approaches. They use these connections to expand and deepen their own artmaking.

Processes for refinement (reworking, editing, cropping etc.) and presentation (mounting, attaching, arranging etc.) are further developed and learners respond to their own and others work when displayed.

Art Making:

- selecting and using materials for a purpose
- presenting artworks
- demonstrating techniques; for example, pinch pot, slab building
- exploring connections between research and practical application.

Art Investigations:

- reflecting on and making judgements about artworks
- responding to artworks using basic visual language; for example, line, colour, shape, texture, form
- identifying meaning and purpose of artworks
- exposure to artists when producing artworks.

WORK REQUIREMENTS – UNIT 4

- Use of Visual Diary/resource file
- A completed body of work consisting of a minimum of **five** (5) completed pieces of work (or equivalent)
- **One** (1) response* to connections in own work.

* see Summary of Work Requirements.

Work Requirements

Summary of Work Requirements

| | |
|--------|--|
| Unit 1 | <ul style="list-style-type: none">• use of Visual Diary/resource file• compilation of practical experimentation• one (1) response to work of others. |
| Unit 2 | <ul style="list-style-type: none">• use of Visual Diary/resource file• one (1) completed artwork (supported by practical experimentation)• one (1) response to own artmaking. |
| Unit 3 | <ul style="list-style-type: none">• use of Visual Diary/resource file• at least two (2) completed artworks• one (1) response to work of others. |
| Unit 4 | <ul style="list-style-type: none">• use of Visual Diary/resource file• a completed body of work consisting of a minimum of five (5) completed pieces of work (or equivalent)**• one (1) response to connections in own work. |

* Responses may include: verbal response, poster, PowerPoint, annotated works, written work (using provider-generated template 100-200 words) or equivalent.

** Completed works in Unit 4 may or may not include work produced in previous units.

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 of 'C' (satisfactory standard) or 'A' (high standard) according to the outcomes specified in the standards section of the course document.

A 't' notation must be used where a learner 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 learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by TASC to ensure provider validity and comparability of standards across all awards. To learn more, see TASC's [quality assurance](#) processes and [assessment](#) information.

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

Quality Assurance Process

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

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

Process - TASC will verify that the provider's course delivery and assessment standards meet the course requirements and community expectations for fairness, integrity and validity of qualifications TASC issues. This will involve checking:

- learner attendance records; and
- course delivery plans (the sequence of course delivery/tasks and when assessments take place):
 - assessment instruments and rubrics (the 'rules' or marking guide used to judge achievement)
 - class records of assessment
 - examples of learner work that demonstrate the use of the marking guide
 - samples of current learner's work, including that related to any work requirements articulated in the course document.

This process will usually also include interviews with past and present learners. It will be scheduled by TASC using a risk-based approach.

Criteria

The assessment for Art Making Level 1 will be based on the degree to which the learner can:

1. identify and apply recommended elements and principles of design to produce artworks
2. make appropriate use of a limited range of technologies and techniques in the creation of their own artworks
3. create artworks in three or more studios
4. communicate ideas and emotions through their own artwork, and describe them to others
5. identify some similarities and differences between their own artwork and the works of others

Standards

Criterion 1: identify and apply recommended elements and principles of design to produce artworks

The learner:

| Rating A | Rating C |
|---|--|
| recognises, identifies and explains a range of fundamental artistic principles and the relationship of these artistic principles to the creation of real or pictorial space | recognises and identifies – from a given, limited range – some artistic principles and the relationship of these artistic principles to the creation of real or pictorial space |
| recognises and identifies a range of fundamental artistic conventions and tools used by artists. A learner's own directed practice and discussion reflects clear understanding of some of these conventions | recognises and identifies – from a given range – some artistic conventions and tools used by artists. A learner's own directed practice and discussion reflects limited understanding of these conventions |
| applies recommended elements and principles of design to solve artistic problems in the creation of their own artworks. | applies recommended elements and principles of design to solve simple artistic problems in the creation of their own artworks. |

Criterion 2: make appropriate use of a limited range of technologies and techniques in the creation of their own artworks

The learner:

| Rating A | Rating C |
|--|---|
| successfully uses recommended technologies, techniques and materials to assist in the clear expression of ideas, emotions and/or designs | uses some simple technologies and techniques, and recommended materials to assist in the expression of ideas, emotions and/or designs |
| recognises a range of hazards related to their own use of specific technologies and techniques, and follows safe procedures | recognises major hazards related to their own use of specific technologies and techniques, and follows safe procedures. |
| explains the importance of safe practice not only for self, but also for others (for example, by appropriately informing others of potential hazards, reporting unsafe practice/hazards or demonstrating safe practice as their actions impact on others). | |

Criterion 3: create artworks in three or more studios

The learner:

| Rating A | Rating C |
|---|---|
| plans, organises and completes a range of simple activities and tasks | plans, organises and completes a limited range of simple activities and tasks |
| consistently maintains task-focus | maintains task-focus for agreed periods of time |
| develops a range of relevant support material | develops a limited range of support material |
| creates resolved artworks in three or more studios. | creates artworks in three or more studios. |

Criterion 4: communicate ideas and emotions through their own artwork, and describe them to others

The learner:

| Rating A | Rating C |
|---|---|
| exhibits artistic intent in their personal artworks | exhibits some aspects of artistic intent in their personal artworks |
| clearly describes – in verbal and simple written form – the ideas and/or emotions they intended to convey in their artwork | describes some of the ideas and/or emotions they intended to convey in their artwork |
| clearly describes – in verbal and simple written form – their use of elements and principles of design in the creation of their artwork | describes the use of some of the elements and principles of design in the creation of their artwork |
| clearly describes, and applies in practical work, a range of techniques they used in the creation of their artwork. | verbally describes, and applies in practical work, some of the techniques they used in the creation of their artwork. |

Criterion 5: identify some similarities and differences between their own artwork and the works of others

The learner:

| Rating A | Rating C |
|--|--|
| clearly describes a limited range of similarities and differences between their own art work and the work of others in regard to issues such as: <ul style="list-style-type: none">• artistic intent• ideas/emotions communicated• elements and principles of design used• technologies, techniques and materials used. | describes some basic similarities and differences between their own art work and the work of others in regard to issues such as: <ul style="list-style-type: none">• artistic intent• ideas/emotions communicated• elements and principles of design used• technologies, techniques and materials used. |
| articulates simple, reasoned judgements comparing the relative effectiveness of the elements and principles of design used in two or more pieces of their own artwork and/or those used in their own art and those used by others | |
| articulates simple, reasoned judgements comparing the relative effectiveness of the technologies, techniques and materials used in two or more pieces of their own artwork and/or those used in their own art and those used by others. | |

Qualifications Available

Art Making Level 1 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT

Award Requirements

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 5 ratings.

The minimum requirements for an award in Art Making Level 1 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

5 'A' ('high standard') ratings

HIGH ACHIEVEMENT (HA)

3 'A' ('high standard') ratings and 2 'C' ('satisfactory standard') ratings

COMMENDABLE ACHIEVEMENT (CA)

1 'A' ('high standard') rating and 4 'C' ('satisfactory standard') ratings

SATISFACTORY ACHIEVEMENT (SA)

4 'C' ('satisfactory standard') ratings

PRELIMINARY ACHIEVEMENT (PA)

2 'C' ('satisfactory standard') ratings

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

Course Evaluation

The Department of Education's Curriculum Services will develop and regularly revise the curriculum. This evaluation will be informed by the experience of the course's implementation, delivery and assessment.

In addition, stakeholders may request Curriculum Services to review a particular aspect of an accredited course.

Requests for amendments to an accredited course will be forwarded by Curriculum Services to the Office of TASC for formal consideration.

Such requests for amendment will be considered in terms of the likely improvements to the outcomes for learners, possible consequences for delivery and assessment of the course, and alignment with Australian Curriculum materials.

A course is formally analysed prior to the expiry of its accreditation as part of the process to develop specifications to guide the development of any replacement course.

Course Developer

The Department of Education acknowledges the significant leadership of Rebecca Miller, Wayne Brookes, Ben Miller, Peta Collins and Jane Diprose in the development of this course.

Expectations Defined By National Standards

There are no statements of national standards relevant to this course.

Accreditation

The accreditation period for this course has been renewed from 1 January 2022 until 31 December 2022.

During the accreditation period required amendments can be considered via established processes.

Should outcomes of the Years 9-12 Review process find this course unsuitable for inclusion in the Tasmanian senior secondary curriculum, its accreditation may be cancelled. Any such cancellation would not occur during an academic year.

Version History

Version 1 – Accredited on 19 September 2016 for use from 1 January 2017. This course replaces Art Making (ART110112) that expired on 31 December 2016.

Version 1.1 – Renewal of accreditation on 13 August 2017 for use in 2018.

Accreditation renewed on 22 November 2018 for the period 1 January 2019 until 31 December 2021.

Version 1.2 - Renewal of Accreditation on 14 July 2021 for the period 31 December 2021 until 31 December 2022, without amendments.

Appendix 1

GLOSSARY

| Term | Explanation |
|---------------|---|
| Abstraction | Artworks without recognisable subjects, although objects or people can be used as a reference point to create an abstract image |
| 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 |
| Appraise | Assess the value or quality of |
| Appreciate | Make a judgement about the value of |
| Appropriation | The artistic practice or technique of re-working images from well-known artists |
| Art Form | Specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks |
| Art Skills | Abilities required to conceive, design, and produce works of art through the manipulation and control of tools, materials, and media |
| Art Studios | The classification of the area of art in which an artist is working; for example, ceramics, painting, sculpture, photography |
| Assemblage | An object made of pieces fitted together; a form of sculpture comprised of "found" objects |
| 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 |
| 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 |

| Term | Explanation |
|----------------|---|
| 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 |
| Body Adornment | Items put on to decorate and/or embellish oneself |
| Body of work | A body of work represents a purposeful selection of an artist's works; the body of work is usually linked by a common subject matter, style, concept, technique etc. |

| Term | Explanation |
|------------------------|--|
| Ceramics | The process of creating functional and nonfunctional art forms out of clay |
| 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 |
| 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 |
| Cohesion | Unity of concept or intention, usually a logical or natural connection is apparent |
| Collaborative | To work with another person or group in order to achieve or do something |
| Collage | Artwork made by attaching pieces of paper or other materials to a flat surface |
| 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) |
| Compare | Show how things are similar or different |
| 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 |
| Composition | The placement or arrangement of elements or parts in artworks |
| 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 also established artists |
| Contrast | The arrangement of opposite elements (e.g. light vs. dark colours, rough vs. smooth textures, large vs. small shapes) in an artwork so as to create visual interest |
| Conventions | 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: |

| | |
|-------|--|
| | <ul style="list-style-type: none"> • portraiture • landscape • composition • sculpture • perspectives • technical 'rules' |
| 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 |

| Term | Explanation |
|------------------|--|
| Demonstrate | Show by example |
| Describe | Provide characteristics and features |
| 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 |
| 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 |
| Digital media | Technology driven by computer access with emphasis on web based and print output design |
| 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 |
| Discuss | Identify issues and provide points for and/or against |
| Dissonance | A tension or clash resulting from the combination of two disharmonious or unsuitable elements |
| Document | To create a record of (something) through writing or record keeping |
| Documented Forms | Art form where the process and end product need to be recorded and described in order to share out of time and place; for example, performance art |
| Drawing | A picture or diagram made with a pencil, pen, or crayon rather than paint |

| Term | Explanation |
|-----------------------------------|--|
| Elements and principles of design | Components that comprise a work of art, such as line, colour, shape, texture, form and space |
| 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 centers of interest in an artwork |
| 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 |
| Evaluate | Make a judgement based on criteria; determine the value of |

| Term | Explanation |
|----------------|---|
| Fabrication | The action or process of manufacturing or inventing something |
| 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 |
| Form | The visible shape or configuration of something |
| 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 |
| Functional Art | Functional objects such as dishes and clothes that are of a high artistic quality and/or craftsmanship; art with a utilitarian purpose |

| Term | Explanation |
|-----------------|--|
| Genre | Category of art marked by a distinctive style, form or content i.e., still life, portrait |
| Gestural | Gestural is a term used to describe the application of paint in free sweeping gestures with a brush |
| 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 |
| Harmony | In art, harmony is the combination or adaptation of parts, elements or related things, so as to form a consistent and orderly whole |
| Hybrid art form | The combination of more than one art form within an artwork |
| Hybridity | The combination of different things resulting in the development of a hybrid |

| Term | Explanation |
|---------------|--|
| Intention | The meaning an artist wishes to convey |
| Interpret | Draw meaning from |
| Irony | To convey a meaning that is opposite of its literal meaning |
| Justify | Support an argument or conclusion |
| Juxtaposition | To place side by side, especially for comparison or contrast |
| Kiln | A furnace in which clay is fired |
| 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 |
| Life Drawing | The act of drawing the human figure from a living model |

| Term | Explanation |
|---------------|--|
| Magnification | An enlarged representation, image or model |
| Materials (1) | The substances used in the creation of a work of art |
| Materials (2) | Physical resources, equipment including technologies, and information used to make artworks. For example, paint, digital camera, pencil, drum and/or clarinet |
| Medium | The material used in making an artwork |
| Metaphor | A thing regarded as representative or symbolic of something else; the substitution of one idea or object with another |
| Minimisation | A reduction in scale or proportion relative to other design elements |
| Mixed Media | Any art work that uses more than one medium |
| Motif | A decorative design or pattern; a distinctive feature or dominant idea in an artwork |
| 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 |
| Multimodality | A text may be defined as multimodal when it combines two or more semiotic systems: linguistic, visual, audio, gestural or spatial |
| Mural | Surface treatment or decoration that is applied directly to a wall. A painted fresco is one form of a mural |

| Term | Explanation |
|----------------|--|
| 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 |
| Parody | A humorous or satirical imitation of a serious work |
| 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. |
| 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 color and value changes to get the effect of distance |

| | |
|-----------------|---|
| Photography | The art or practice of taking and processing photographs |
| Pictorial space | The illusionary space in a painting or other two-dimensional art that appears to recede backward into depth from the picture plane |
| Portrait | Subject matter category in which the main purpose of the art work is to communicate a likeness of an individual or group of individuals |
| Precursor | A person or thing that comes before another of the same kind; a forerunner |
| 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 |
| Proportion | The relationship in size of one component of a work of art to another |

| Term | Explanation |
|-----------|---|
| Realistic | Art work 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 |
| Resolved | Completed with a level of refinement and clarity of purpose/vision |

| Term | Explanation |
|------------------|--|
| Sculpture | Object carved or modelled in wood, stone, etc. or cast in metal for an aesthetic, nonfunctional 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. |
| Still Life | The subject matter category in which the main purpose of the art work is to show inanimate objects |
| Style | Refers to the visual appearance of a work of art that relates it to other works by the same artist or one from the same period, training, location, "school", art movement or archaeological culture |
| Stylisation | The act of stylising; using artistic forms and conventions to create a desired effect |
| Summarise | Express, concisely, the relevant details |
| Support Material | Collection of materials that show the development of, and further inform the context of the work in question |
| 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 |
| Symmetry | A way of organising the parts of a design so that one side duplicates or mirrors the other |

| Term | Explanation |
|-----------------------------|---|
| Technique | The method, procedure or way something is done |
| 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 |
| 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 |
| Theme | A subject or topic of discourse or of artistic representation |
| Time-based Media | Time-based art can span a wide range of material, from video and sound artworks, 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 4th Dimension |
| Tone | The lightness or darkness of a colour (value) |
| Transformation | To change the nature, function, or condition of; to alter or be altered radically in form, function |
| Transposition | The act of exchanging or substituting |

| Term | Explanation |
|------------------|---|
| 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 |
| Visual Language | The elements and principles of art, design or architectural works |
| Visual Narrative | The context and purpose of art, design or architectural works |
| Wearable Art | The making of individually designed pieces of hand-made clothing/accessories as artistic expressions |

Appendix 2

LINE OF SIGHT- Art Making Level 1

| Learning Outcomes | Criteria | Criteria and Elements | Content |
|--|---|-----------------------|------------|
| <ul style="list-style-type: none"> apply recommended elements and principles of design to produce artworks | 1. Identify and apply recommended elements and principles of design to produce artworks | C1 E3 | Unit 1 – 4 |
| <ul style="list-style-type: none"> recognise fundamental elements and principles of design in their own artwork, and the work of others | 1. Identify and apply recommended elements and principles of design to produce artworks | C1 E1-2 | Unit 1 – 4 |
| <ul style="list-style-type: none"> make appropriate use of a limited range of technologies and techniques in the creation of their own artworks | 2. Make appropriate use of a limited range of technologies and techniques in the creation of their own artworks | C2 E1-3 | Unit 1 – 4 |
| <ul style="list-style-type: none"> create artworks in a variety of studios | 3. Create artworks in three or more studios | C3 E1-4 | Unit 1 – 4 |
| <ul style="list-style-type: none"> communicate ideas and/or emotions through own artwork, and describe to others | 4. Communicate ideas and emotions through their own artwork, and describe them to others | C4 E1-4 | Unit 1 – 4 |
| <ul style="list-style-type: none"> identify some similarities and differences between their own artwork and the work of others | 5. Identify some similarities and differences between their own artwork and the works of others. | C5 E1-3 | Unit 1 – 4 |