

Visual Art

LEVEL 2	15 TCE CREDIT POINTS
COURSE CODE	ART215117
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).

The Visual Arts play a significant role in recording, shaping and reflecting the culture and context of any given society at a given time

Study of the Visual Arts promotes innovation and creative and critical thinking skills, vital for young people in the 21st Century. Tasmanians value and support creative and cultural industries which contribute significantly to the economy and Tasmanian cultural identity. Visual Art Level 2 has been developed for learners seeking to engage with art practice in a particular studio area. The course may also support those learners preparing for further study in Art at level 3. In Visual Art Level 2 learners develop a body of work in a single art studio – developing their technical skills and aesthetic understanding. Methods and processes specific to their studio of choice are introduced and explored. Learners also develop initial skills in the research, analysis and criticism of art. Visual Art Level 2 belongs to a suite of courses in art and specifically provides opportunities for learners to express and identify meaning in artwork, developing their communication and visual literacy skills in a single art studio.

Course Description

Visual Art Level 2 is designed for learners who wish to focus their artmaking in a single area of study. The course prepares learners for further study in Art Production Level 3 however, it is not a mandatory entry requirement to Art Production. In addition to creating a body of work in a specialised studio area, learners are also required to interpret and discuss artists and works relevant to their chosen studio area. This allows learners to develop critical abilities and an understanding of the complex roles of art within social, historical and cultural contexts.

Rationale

The Visual Arts play a significant role in recording, shaping and reflecting the culture and context of any given society at a given time. Study of the Visual Arts promotes innovation and creative and critical thinking skills, vital for young people in the 21st Century. Tasmanians value and support creative and cultural industries which contribute significantly to the economy and Tasmanian cultural identity.

Visual Art Level 2 has been developed for learners seeking to engage with art practice in a particular studio area. The course may also support those learners preparing for further study in Art at level 3. In Visual Art Level 2 learners develop a body of work in a single art studio – developing their technical skills and aesthetic understanding. Methods and processes specific to their studio of choice are introduced and explored. Learners also develop initial skills in the research, analysis and criticism of art.

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Aims

Visual Art Level 2 is designed to allow learners to experience artmaking in a single studio, encouraging skill development and a growing understanding of studio specific techniques and processes. The course aims to develop the learner's aesthetic understanding and capacity to translate their visual thinking skills into the creation of a body of work.

Learning Outcomes

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

1. make informed aesthetic judgements
2. identify relationships of artistic principles through a range of artistic conventions
3. develop and refine personal artistic techniques
4. apply elements and principles of design when solving problems
5. respond reflectively to cultural influences and art works
6. communicate ideas, emotions and information
7. assess art ideas and information
8. apply time management, planning and negotiations skills to Visual Arts activities
9. create a body of work in an artistic studio.

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

Visual Art Level 2 provides a pathway to Art Production Level 3. Visual Art Level 2 may also complement study in Art Theory and Criticism Level 3.

Resource Requirements

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

Course Size And Complexity

This course has a complexity level of 2.

At Level 2, the learner is expected to carry out tasks and activities that involve a range of knowledge and skills, including some basic theoretical and/or technical knowledge and skills. Limited judgement is required, such as making an appropriate selection from a range of given rules, guidelines or procedures. VET competencies at this level are often those characteristic of an AQF Certificate II.

This course has a size value of 15.

Course Delivery

Units are to be delivered sequentially.

The course work consists of two focus areas:

- Practical work
- Theoretical study.

Execution of practical work can be in a single or multiple studio in Unit 1 but requires the learner to select one studio area of focus for the remainder of the course*.

* *The focus studio may or may not be the same as experienced in Unit 1.*

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

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

Course Requirements

Work submitted for assessment in Visual Art Level 2 must:

- be produced over the duration of one (1) academic year
- be unique to this course
- not be work submitted for assessment in any other course.

Learners must complete the Work Requirements noted in this course document.

Course Content

OVERVIEW

Visual Art Level 2 is comprised of four (4) compulsory units:

- Unit 1: Artwork and meaning
- Unit 2: Approaches to artmaking
- Unit 3: Concepts and cohesion
- Unit 4: Consolidation.

UNIT 1: ARTWORK AND MEANING

In this Unit 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.

Learners are introduced to artists and artworks that convey meaning in a variety of ways. They consider their role as both art maker and viewer 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 artwork is subject to different interpretations and learn to appreciate that response to artwork takes into account 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 journal/visual diary.

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 and exploring materials
- presenting visual responses to personal interests and ideas.

Key Skills:

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

WORK REQUIREMENTS – UNIT 1

- Use of Visual Diary/Journal
- **One** (1) response* to how a selected artist creates meaning through artwork (* see **Summary of Minimum Work Requirements**)
- **One** (1) completed artwork
- Compilation of practical experimentation.

UNIT 2: APPROACHES TO ARTMAKING

In this Unit 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 of Asian cultures.

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.

WORK REQUIREMENTS – UNIT 2

- Use of Visual Diary/Journal
- **One** (1) response* to how a selected time/place affected or influenced artmaking (* see **Summary of Minimum Work Requirements**)
- **At least two** (2) completed artworks.

UNIT 3: CONCEPTS AND COHESION

This Unit requires learners to focus on the content and subject matter of their own and other work. 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.

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.

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.

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.

WORK REQUIREMENTS – UNIT 3

- Use of Visual Diary/Journal
- **One** (1) response* to the realisation of an idea or concept and the characteristics of cohesion in a selected body of work (* see **Summary of Minimum Work Requirements**)
- **At least two** (2) completed artworks.

UNIT 4: CONSOLIDATION

In this Unit learners work towards completing a body of work in their selected studio which 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:

- visual language used to communicate ideas or issues to an audience

- appropriate terminology to discuss the characteristics and success or otherwise of own and others artworks
- requirements and processes for exhibiting artwork.

Key Skills:

- 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.

WORK REQUIREMENTS – UNIT 4

- Use of Visual Diary/Journal
- **One** (1) reflection on the process of creation and completion of own body of work (* see **Summary of Minimum Work Requirements**)
- A completed body of work consisting of a **minimum of six** (6) completed pieces of work (or equivalent).

Work Requirements

Summary of Minimum Work Requirements

Unit 1:	<ul style="list-style-type: none"> • Use of Visual Diary/Journal • One (1) response* to how a selected artist creates meaning through artwork • One (1) completed artwork • Compilation of practical experimentation
Unit 2:	<ul style="list-style-type: none"> • Use of Visual Diary/Journal • One (1) response* to how a selected time/place affected or influenced artmaking • At least two (2) completed artworks
Unit 3:	<ul style="list-style-type: none"> • Use of Visual Diary/Journal • One (1) response* to the realisation of an idea or concept and the characteristics of cohesion in a selected body of work • At least two (2) completed artworks
Unit 4:	<ul style="list-style-type: none"> • Use of Visual Diary/Journal • One (1) reflection on the process of creation and completion of own body of work • A completed body of work consisting of a minimum of six (6) completed pieces of work (or equivalent)**

* Responses must include at least two (2) written responses (300-700) words. Other responses may include: oral report, power point, annotated works, video, exhibition, interview or equivalent.

** The completed body of work may or may not include work completed 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 '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.

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. 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 individual learners
- community confidence in the integrity and meaning of the qualification.

Process

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

- scope and sequence documentation (Provider Standard 1):
 - course delivery plan
 - course assessment plan (assessment matrix)
- student attendance records (Provider Standard 2)
- examples of assessments tools / instruments, and associated rubrics / marking guides (Provider Standard 3)
- examples of student work, including that related to any work requirements articulated in the course document (Provider Standard 1 & 3)
- class records of assessment (Provider Standard 4).

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

Criteria

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. recognise and use a variety of artistic conventions
3. select and use technologies and techniques in artmaking
4. communicate ideas, emotions and information
5. apply time management, planning and negotiation skills to Visual Arts activities
6. create a body of art work
7. observe, reflect on and respond to cultural influences and art works
8. assess art ideas and information

Standards

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

The learner:

Rating A	Rating B	Rating C
recognises, identifies and describes (from a given range) a wide range of artistic principles	recognises and identifies (from a given range) a range of artistic principles	recognises and identifies (from a given range) a limited number of artistic principles
selects and modifies (from a given range) a number of artistic principles to achieve desired outcomes	selects and rejects (from a given range) a number of artistic principles to achieve desired outcomes	selects (from a given range) a limited number of artistic principles to achieve desired outcomes
selects, reproduces and adapts (from a given range) a number of artistic principles in own work to create real and/or pictorial space	selects and reproduces (from a given range) examples of artistic principles in own work to create real and/or pictorial space	reproduces (from a given range) examples of artistic principles in own work to create real and/or pictorial space
selects and applies (from a given range) strategies to anticipate and solve minor artistic problems	selects and applies (from a given range) strategies to solve minor artistic problems	selects (from a given range) and applies a limited number of strategies to solve minor artistic problems
uses and adjusts problem solving strategies to respond to new requirements.	uses and adjusts problem solving strategies to meet changed conditions.	uses problem solving strategies (as directed) to meet changed conditions.

Criterion 2: recognise and use a variety of artistic conventions

The learner:

Rating A	Rating B	Rating C
recognises, identifies and describes a number of artistic conventions	recognises and identifies (from a given range) a number of artistic conventions	recognises and identifies (from a given range) a limited number of artistic conventions
selects and modifies (from a given range) a number of artistic conventions to achieve desired outcomes	selects and rejects (from a given range) a number of artistic conventions to achieve desired outcomes	selects (from a given range) a limited number of artistic conventions to achieve desired outcomes
uses artistic techniques (from a given range) to support a range of artistic conventions	uses artistic techniques (from a given range) to support a number of artistic conventions	uses artistic techniques (from a given range) to support a limited number of artistic conventions
successfully experiments with the effects of a range of artistic conventions	experiments with the effects of a range of artistic conventions	experiments with the effects of limited number of artistic conventions
observes and reflects upon the relative merits of artistic outcomes that arise from experimentation.	describes a range of artistic outcomes that arise from experimentation.	describes a limited number of artistic outcomes that arise from experimentation.

Criterion 3: select and use technologies and techniques in artmaking

The learner:

Rating A	Rating B	Rating C
selects and successfully uses a range of technologies and techniques (from a given	selects and uses a range of technologies and techniques (from a	selects and uses a limited number of technologies and techniques (from a given

range) to develop ideas and designs	given range) to develop ideas and designs	range) to develop ideas and designs
refines artistic techniques (in all aspects identified for attention) through the use of selected technologies	extends artistic techniques (in some aspects identified for attention) through the use of selected technologies	demonstrates basic artistic techniques (in limited aspects identified for attention) through the use of selected technologies
applies a range of appropriate technologies and techniques to own chosen studio to achieve stated outcomes	applies a range of appropriate technologies and techniques to own chosen studio	applies a limited number of appropriate technologies and techniques to own chosen studio
resolves technical problems using appropriate solutions	identifies technical problems and outcomes of potential solutions	discusses technical problems and possible solutions
uses and maintains technologies in accordance with established safety procedures.	uses and maintains technologies in accordance with established safety procedures.	uses and maintains technologies in accordance with established safety procedures.

Criterion 4: communicate ideas, emotions and information

The learner:

Rating A	Rating B	Rating C
selects and uses (from a given range) a number of methods and styles to communicate ideas, emotions and information	selects and uses (from a given range) a specified number of methods and styles to communicate ideas, emotions and information	selects and uses (from a given range) a limited number of styles to communicate ideas, emotions and information
adjusts methods and styles to respond to feedback and changes in artistic intent	adjusts methods and styles to respond to feedback	adjusts styles to respond to ideas
conveys artistic intention through a combination of appropriate artistic principles	uses artistic principles (from a given range) to convey artistic intentions	uses artistic principles (from a given range) to convey simple artistic intentions
states, explores and resolves with clarity and cohesion, a stated artistic intention.	states, explores and resolves an artistic intention.	states and explores an artistic intention.

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

The learner:

Rating A	Rating B	Rating C
uses methods of reflection to appraise plans and own performance against success criteria and makes relevant recommendations that inform future actions	uses methods of reflection to appraise plans and own performance against success criteria and makes some recommendations for future actions	uses methods of reflection to review plans and own performance and makes limited suggestions for improvements
manages tasks within proposed times by selecting and using strategies to sequence work	performs tasks within proposed times by using strategies to sequence work	performs tasks within proposed times using strategies, as directed
sets and achieves artistic goals by effectively using a range of recommended strategies*	sets and achieves most artistic goals by using a range of recommended strategies*	sets and achieves some artistic goals by using a limited range of recommended strategies*

uses task-focused strategies** during the planning and completion of all artworks.	uses task-focused strategies** during the planning and completion of most artworks.	uses task-focused strategies** during the planning and completion of some artworks.
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* 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: create a body of art work

The learner:

Rating A	Rating B	Rating C
uses practice/experimentation to purposefully manipulate materials and support ideas	uses practice/experimentation to manipulate materials and develop ideas	uses practice/experimentation to manipulate materials
describes and justifies artistic intent and developmental processes	identifies and describes artistic intent and developmental processes	identifies artistic intent and developmental processes
produces support material that reflects, describes and documents the development of finished art works	produces support material that reflects and describes the development of finished art works	produces support material that reflects the development of finished artworks
resolves, as finished pieces, a body of work in a selected art studio which reflects a coherent, stated artistic intent.	resolves, as finished pieces, a body of work in a selected art studio which reflects stated artistic intent.	resolves, as finished pieces, a body of work in a selected art studio which reflects some artistic intent.

Criterion 7: observe, reflect on and respond to cultural influences and art works

The learner:

Rating A	Rating B	Rating C
observes, compares and contrasts (from a given range) the artwork of self and others	observes and compares (from a given range) the artwork of self and others	observes and discusses (from a given range) the artwork of self and others
compares and contrasts (from a given range) the relative significance of a range of artworks	compares and contrasts (from a given range) a range of artistic features of observed artworks	compares and contrasts (from a given range) a limited number of artistic features of observed artworks
accurately comments on a range of historical/cultural contexts in which observed artworks were produced	comments on a range of historical/cultural contexts in which observed artworks were produced	comments on a limited number of historical/cultural contexts in which observed artworks were produced
accurately identifies and explains the relationships between art and culture through reflective responses	identifies and describes the relationships between art and culture through reflective responses	identifies the relationships between art and culture through a limited number of reflective responses
produces artworks that reveal an understanding of art within a broad range of cultural contexts.	produces artworks that reveal an understanding of art within a range of cultural contexts.	produces artworks that reveal an understanding of art within a limited range of cultural contexts.

Criterion 8: assess art ideas and information

The learner:

Rating A	Rating B	Rating C
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assesses a wide range of art ideas and issues	assesses range of art ideas and issues	assesses a limited number of art ideas and issues
accurately identifies and discusses in depth, a variety of viewpoints that arise from art ideas and issues	identifies and discusses a number of viewpoints that arise from art ideas and issues	identifies a limited number of viewpoints that arise from art ideas and issues
describes artistic styles, genres and processes using a range of appropriate visual art terms	describes artistic styles, genres and processes using a range of visual art terms	describes artistic styles, genres and processes using a limited number of visual art terms
organises art information into logical patterns or points of view	organises art information into patterns or points of view	organises art information into a pattern or point of view
cites and clarifies art information as opposing or supporting an opinion.	cites art information as opposing or supporting an opinion.	cites art information to support an opinion.

Qualifications Available

Visual Art Level 2 (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 8 ratings.

The minimum requirements for an award in Visual Art Level 2 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

7 'A' ratings, 1 '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)

3 'C' ratings

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

Course Evaluation

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 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 2019 until 31 December 2021.

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 Production – Foundation (ART215112) 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 2 - Accreditation renewed on 14 July 2021 for the period 1 January 2022 until 31 December 2022. Change to Quality Assurance methodology.

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.
Analyse	Identify components and the relationship between them; draw out and relate implications.
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.
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 as a result 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.
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.

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.
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.
Critically	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analysis/evaluation.

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.
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.
Evaluate	Make a judgement based on criteria; determine the value of.

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.
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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
Impressionism	19th-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.
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.

Metamorphosis	A transformation in physical form or character.
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.
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 a number of different art movements such as Impressionism, Fauvism, Expressionism, Cubism, Dada, Surrealism, and Abstract Expressionism all flourished in succession.
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.
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.

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.
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.
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.
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.
Precursor	A person or thing that comes before another of the same kind; a forerunner.
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.
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 color printing inks.
Proportion	The relationship in size of one component of a work of art to another.

Term	Explanation
Realism	19th-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.
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.
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 eighteenth century, art in Britain consisted almost exclusively of the purely secular form of portraiture. There were some exceptions – such as post-reformation art.
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.
Resolved	Completed with a level of refinement and clarity of purpose/vision.
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.

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.
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.
Still Life	The subject matter category in which the main purpose of the art work is to show inanimate objects.
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.
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.
Sublime	Theory developed by Edmund Burke in the mid eighteenth century, where he defined sublime art as art that refers to a greatness beyond all possibility of calculation, measurement or imitation.
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.
Synergy	The interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects.
Synthesise	To combine so as to form a new, complex product.

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 4 th 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.
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.
Wearable Art	The making of individually designed pieces of hand-made clothing/accessories as artistic expressions.

Appendix 2

LINE OF SIGHT- Visual Art Level 2

Learning Outcomes	Criteria	Criteria and Elements	Content
<ul style="list-style-type: none"> make informed aesthetic judgements 	C1 - 4	C1 all, C2 all, C3 E1-3, C4 E2-3	Unit 1, 2, 3, 4
<ul style="list-style-type: none"> identify relationships of artistic principles through a range of artistic conventions 	2. Recognise and use a variety of artistic conventions	C2 E1-5	Unit 1, 2
<ul style="list-style-type: none"> develop and refine personal artistic techniques 	3. Select and use technologies and techniques in artmaking	C3 E1-5	Unit 3, 4
<ul style="list-style-type: none"> apply elements and principles of design when solving problems 	1. Use the elements and principles of design to solve problems	C1 E1-5	Unit 1, 2, 3, 4
<ul style="list-style-type: none"> respond reflectively to cultural influences and art works 	7. Observe, reflect on and respond to cultural influences and art works	C7 E1-5	Unit 2, 3
<ul style="list-style-type: none"> communicate ideas, emotions and information 	4. Communicate ideas, emotions and information	C4 E1-4	Unit 1, 2, 3, 4
<ul style="list-style-type: none"> assess art ideas and information 	8. Assess art ideas and information 4. Communicate ideas, emotions and information	C8 E 1-5, C4 E2	Unit 1, 2, 3
<ul style="list-style-type: none"> apply time management, planning and negotiations skills to Visual Arts activities 	5. Apply time management, planning and negotiation skills to Visual Arts activities	C5 E 1-4	Unit 1, 2, 3, 4
<ul style="list-style-type: none"> create a body of work in an artistic studio. 	6. Create a body of art work 3. Select and use technologies and techniques in artmaking	C6 E 1-4, C3 E5	Unit 4

