Art Practice

LEVEL 2	15 TCE CREDIT POINTS
COURSE CODE	ART215217
COURSE SPAN	2017 — 2026
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. Art Practice Level 2 encourages learners to experience and produce work in a variety of artistic mediums. Learners create and experience artwork in three studios and develop understanding of the relationship between their work and artistic ideas, techniques and concepts. Innovation, collaborative practice and experimentation are recognised and encouraged. Through the study of Art Practice Level 2 learners develop aesthetic understanding that assists them to appreciate and make artworks. Art Practice Level 2 belongs to a suite of courses in art and provides opportunities for learners to obtain skills in developing and communicating art ideas in a variety of contexts. It promotes creative thinking and motivation.

Course Description

Art Practice Level 2 is a dynamic course that offers learners an opportunity to experiment and work in a range of artistic studio areas in the visual arts. Innovation, taking risks and experimentation (in the creation of Art) are cornerstones of the course and learners are encouraged to push their own boundaries in the production of art. Learners focus their work in three studios, through which they will discover how to experience, make and respond to works of art. Learners will produce works that are resolved as finished visual art pieces. Learners are also required to develop a support folio of source material that reflects their thinking processes and that serves as a record of their idea generation and development.

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.

Art Practice Level 2 encourages learners to experience and produce work in a variety of artistic mediums. Learners create and experience artwork in three studios and develop understanding of the relationship between their work and artistic ideas, techniques and concepts. Innovation, collaborative practice and experimentation are recognised and encouraged. Through the study of Art Practice Level 2 learners develop aesthetic understanding that assists them to appreciate and make artworks.

Art Practice Level 2 belongs to a suite of courses in art and provides opportunities for learners to obtain skills in developing and communicating art ideas in a variety of contexts. It promotes creative thinking and motivation.

Aims

Art Practice Level 2 is designed to allow learners to experience artmaking across a variety of studios, encouraging experimentation and innovation. The course values divergence, uniqueness and individuality.

Art Practice Level 2 aims to develop learners' aesthetic understanding and capacity to translate their visual thinking skills across a variety of contexts.

Learning Outcomes

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

1. make informed aesthetic judgements
2. apply the elements and principles of design to produce art works
3. use a variety of artistic conventions in the creation of art works
4. use a variety of technologies and techniques in the creation of art works
5. communicate ideas, emotions and information about art, and through their own art work
6. develop and refine personal artistic techniques in three studios
7. create finished art work in three studios
8. apply time management, planning and negotiations skills to Visual Arts activities.

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 Practice Level 2 may provide a pathway to other Level 2 courses such as Visual Art or Level 3 courses such as Art Production and Art Theory and Criticism.

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 coursework consists of two fields of study. Fields of study include:

- Artmaking
- Art interpretation.

The 'Artmaking' component of the course involves practical realisation of artworks in **three (3)** distinct artistic studios selected from the following list:

1. Assemblage ***or*** Collage ***or*** Mixed Media
2. Painting ***or*** Drawing ***or*** Life Drawing
3. Ceramics
4. Print Making
5. Digital Art and Media
6. Sculpture
7. Environmental Art
8. Wearable Art ***or*** Textiles/Fibre Art
9. Body adornment ***or*** Jewellery
10. Graphic Design
11. Installation
12. Street Art
13. Documented forms
14. Time based forms
15. Craft and Design
16. Photography
17. Hybrid Art

Course Requirements

Work submitted for assessment in Art Practice 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

Art Practice Level 2 is comprised of four (4) **compulsory** units of study:

1. Experiences
2. Ideas (Studio 1)
3. Inspirations (Studio 2)
4. Communications (Studio 3).

UNIT 1: EXPERIENCES

In this introductory Unit learners are introduced to the principles and elements of Design:

Elements of Design:	*Principles of Design:*
• line	• unity
• value	• variety
• texture	• balance
• shape	• emphasis
• colour	• space

They experience and experiment with a variety of appropriate materials in order to connect their understanding with the ability to apply these principles in artmaking.

Learners are encouraged to consider sustainability and explore implications of materials and technologies in sustainable art practices.

Artmaking:

- experimenting with principles of art and design
- experimenting with different ways to represent own thoughts and feelings
- following processes to produce artworks
- developing visual language
- reflecting and finding ways to improve artwork
- investigating artists and artworks to learn about practice.

Art Interpretation:

- recording information and ideas in visual diary/journal
- referring to visual language in formal and informal contexts
- discussing how artworks are composed
- identifying features of artworks
- explaining personal opinions about artworks.

WORK REQUIREMENTS – UNIT 1

- Use of Visual Diary/Journal
- Documentation of technical processes
- Compilation of practical experimentation
- **One (1)** response* to use of design elements and principles in art (* see **Summary of Minimum Work Requirements**).

UNIT 2: IDEAS (STUDIO 1)

In this Unit learners are introduced to artmaking from different times and places (including postmodernism). They are exposed to hybrid and experimental works that influence their own artmaking potential. They explore ways to represent ideas, beliefs, emotions and feelings through manipulating art elements, techniques and materials. Through research and/or first-hand experience, learners explore how artists represent their ideas and develop artistic intent:

Artistic intent:

- intention or meaning behind the work
- artistic choices made to represent meaning
- selected use of artistic principles
- purpose or circumstances for/in which work was created
- deliberate inclusion or exclusion of techniques, materials and technologies.

They experience their first specific studio to realise their practical work. Learners are supported to create works that express their own ideas in creative ways using appropriate creative processes, inclusive of visual diaries/journals.

Artmaking:

- exploring techniques used by different artists
- exploring ways to create artworks using stimulus materials
- reflecting on and refining own artmaking
- using own ideas and beliefs to create meaning through artmaking.

Art Interpretation:

- recording information and ideas in Visual Diary/Journal
- discussing the ideas of others
- identifying how time and place influence ideas in artwork
- describing concepts, materials and form
- outlining processes and steps undertaken to create artworks.

WORK REQUIREMENTS – UNIT 2

- *At least* **two (2)** completed artworks
- Use of Visual Diary/Journal
- Documentation of technical processes
- **One (1)** response***** describing and analysing ideas in artworks (***** see **Summary of Minimum Work Requirements**).

UNIT 3: INSPIRATIONS (STUDIO 2)

This Unit focuses on inspirations. Learners are aware that artists gain inspiration and generate ideas from diverse sources:

Sources of inspiration may include:

- life experiences
- history
- sensory experiences (music/soundscapes, food, fragrance, texture, etc...)
- imaginings or invention
- exposure to the works of others
- stimulus material
- surroundings.

Through research and/or first-hand experience, learners consider ways in which artists are inspired to create artworks. They view the work of artists with diverse sources of inspiration. Learners are given opportunities to find inspiration from a diverse array of stimuli and sources to create artwork in their second studio.

Artmaking:

- exploring the inspirations of other artists
- utilising sources of inspiration to guide artmaking
- viewing and responding to artworks of others
- experiencing a variety of stimuli to guide artmaking
- using direct observation to create artworks.

Art Interpretation:

- recording information and ideas in visual diary/journal
- selecting sources of information and inspiration
- commenting on subject matter, meaning and relationship to formal organisation – composition
- identifying own and others sources of inspiration
- discussing the ways in which inspiration has influenced the outcomes of own and others' work.

WORK REQUIREMENTS – UNIT 3

- *At least* **two (2)** completed artworks
- Use of Visual Diary/Journal
- Documentation of technical processes
- **One (1)** response* describing and analysing inspiration in artworks (* see **Summary of Minimum Work Requirements**).

UNIT 4: COMMUNICATIONS (STUDIO 3)

In this Unit learners examine how artists use artwork as a means of communication. They acknowledge that art can be used to communicate not only ideas and emotions but provide commentary or opinion on issues, events or experiences.

Learners understand how artists have communicated both in modern times and in the past through their own research and/or first-hand experience. They use their third studio area to produce artwork that communicates and documents their thinking around an issue, event or concept.

Learners are encouraged to develop personal voice to communicate with an intended audience.

Artmaking:

- exploring meanings and messages in artworks
- using observations and responses to guide artmaking
- gathering and collecting information to guide artmaking
- exploring ways to communicate through art.

Art Interpretation:

- recording information and ideas in visual diary/journal
- discussing ways artists have investigated issues or opinion in their artwork
- describing processes undertaken to refine and consider opinion on issues and ideas
- using research to inform and support own artmaking.

WORK REQUIREMENTS – UNIT 4

- *At least* **two (2)** completed artworks
- Use of Visual Diary/Journal
- Documentation of technical processes
- **One (1)** response* describing and analysing ideas, issues or opinion in artworks (* see **Summary of Minimum Work Requirements**).

Work Requirements

Summary of Minimum Work Requirements

Unit 1:	• use of Visual Diary/Journal • documentation of technical processes • compilation of practical experimentation • **one (1)** response* to use of design elements and principles in art
Unit 2:	• at least **two (2)** completed artworks • use of Visual Diary/Journal • documentation of technical processes • **one (1)** response* describing and analysing ideas in artworks
Unit 3:	• at least **two (2)** completed artworks • use of Visual Diary/Journal • documentation of technical processes • **one (1)** response* describing and analysing inspiration in artworks
Unit 4:	• at least **two (2)** completed artworks • use of Visual Diary/Journal • documentation of technical processes • **one (1)** response* describing and analysing ideas, issues or opinion in artworks

* Responses must include at least **two** (2) written responses (200–600) words. Other responses may include: oral report, power point, annotated works, video, exhibition, interview or equivalent.

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 Art Practice Level 2 will be based on the degree to which the learner can:

1. apply elements and principles of design to produce art works
2. use a variety of artistic conventions in the creation of art works
3. use a variety of technologies and techniques in the creation of art works
4. communicate ideas, emotions and information
5. create finished art work in three studios
6. apply time management, planning and negotiation skills to artmaking

Standards

Criterion 1: apply elements and principles of design to produce art works

The learner, in three distinct studios:

Rating A	Rating B	Rating C
recognises, identifies and describes (from a given range) a number of artistic principles and successfully applies these to achieve stated desired outcomes	recognises and identifies (from a given range) a number of artistic principles and applies these to achieve stated desired outcomes	recognises and identifies (from a given range) a limited number of artistic principles and applies these to achieve stated 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
uses and adjusts problem solving strategies to respond to new requirements and to solve minor artistic problems	uses and adjusts problem solving strategies to meet changed conditions and to solve minor artistic problems	uses problem solving strategies (as directed) to meet changed conditions and to solve minor artistic problems
selects, uses and modifies elements and principles of design (from a given range) to create artworks and achieve desired effects.	selects and uses appropriate elements and principles of design (from a given range) to create artworks.	uses elements and principles of design (from a given range) to create artworks.

Criterion 2: use a variety of artistic conventions in the creation of art works

The learner:

Rating A	Rating B	Rating C
recognises, identifies and describes (from a given range) 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 stated desired outcomes	selects and rejects (from a given range), a number of artistic conventions to achieve stated desired outcomes	selects (from a given range) a limited number of artistic conventions, to achieve stated desired outcomes
uses creative artistic techniques (from a given range) to reveal the effects of a range of artistic conventions	uses artistic techniques (from a given range) to reveal the effects of a range of artistic conventions	uses artistic techniques (from a given range) to reveal the effects of 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 a 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: use a variety of technologies and techniques in the creation of art works

The learner:

Rating A	Rating B	Rating C
selects and effectively uses a range of technologies and techniques (from a given range) to develop ideas and designs	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	
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
successfully applies a range of technologies and techniques to own studios	applies a range of technologies and techniques to own studios	applies a limited range of technologies and techniques to own studios
solves and resolves technical problems in own work	provides possible solutions for technical problems in own work	identifies technical problems in own work
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 effectively uses (from a given range) a range of methods and styles to communicate ideas, emotions and information	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 limited number of styles to communicate ideas, emotions and information
adjusts methods and styles to clearly communicate meaning and achieve desired effects	adjusts methods and styles to communicate meaning and resolve minor issues	adjusts methods and styles to communicate meaning
selects and uses artistic principles to convey artistic intentions with clarity and cohesion	selects and uses artistic principles (from a given range) to convey artistic intentions	uses given artistic principles to convey artistic intentions
explains and justifies the role of influences on own work and the execution of ideas to communicate intent	describes and explains choices made in the execution of stated artistic intent	identifies and describes influences in own artmaking
produces support material that reflects most developmental processes leading to the creation of finished artworks.	produces support material that reflects some developmental processes leading to the creation of finished artworks.	produces support material that reflects limited developmental processes leading to the creation of finished artworks.

Criterion 5: create finished art work in three studios

The learner, in 3 separate studios:

Rating A	Rating B	Rating C
successfully performs a range of work tasks and activities within identified timelines	performs a number of work tasks and activities within identified timelines	performs a limited number of work tasks and activities within identified timelines
sets and achieves artistic goals by selecting and using a range of appropriate strategies	sets and achieves artistic goals by using a range of recommended strategies	sets and achieves a limited range of artistic goals by using a limited range of given strategies

uses and justifies selection of appropriate skills and techniques in specific studios to create completed artworks	selects and uses appropriate skills and techniques of specific studios to create artworks	uses skills and techniques of specific studios to create artworks
resolves, as finished pieces, work in 3 defined studios which clearly reflects stated artistic intentions.	resolves, as finished pieces, work in 3 defined studios which reflects stated artistic intentions.	resolves, as finished pieces, work in 3 defined studios which reflects, to a limited degree, the stated artistic intentions.

Criterion 6: apply time management, planning and negotiation skills to artmaking

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 time frames by selecting and using appropriate strategies to sequence work	performs tasks within proposed time frames by using strategies to sequence work	performs tasks within proposed time frames using strategies, as directed
sets and achieves goals by effectively using a range of own and recommended strategies	sets and achieves goals by using a range of recommended strategies	sets and achieves goals by using a limited range of recommended strategies*
effectively uses task-focused strategies during the planning and completion of all artworks.	uses task-focused strategies during the planning and completion of artworks.	uses task-focused strategies**, as directed, during the planning and completion of artworks.

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

** Those related to the improvement, management, safety and efficient execution of tasks and resources.

Qualifications Available

Art Practice 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 6 ratings.

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

EXCEPTIONAL ACHIEVEMENT (EA)
5 'A' ratings, 1 'B' rating

HIGH ACHIEVEMENT (HA)
3 'A' ratings, 2 'B' ratings, 1 'C' rating

COMMENDABLE ACHIEVEMENT (CA)
3 'B' ratings, 3 'C' ratings

SATISFACTORY ACHIEVEMENT (SA)
5 'C' ratings

PRELIMINARY ACHIEVEMENT (PA)
3 'C' ratings

A learner who otherwise achieves the ratings for an 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 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 Visual Art Practice (ART210112) 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 2026. 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 2nd 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: • 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, 3-D 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.

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 18th and early 19th 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 labourers, 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 18th 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 14th Century through the 16th 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 18th and early 19th 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, non-functional purpose; or the process of producing it; hence sculptor. "Sculptural" is used to describe art (including painting and drawing) that has pronounced three-dimensional qualities.
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 21st 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	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: • 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.
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 – Art Practice Level 2

Learning Outcomes	Criteria	Criteria and Elements	Content
• make informed aesthetic judgements	C1–5	C1 E1–4, C2 E1–5, C3 E2–4, C4 E1–5, C5 E3–4	UNIT 1, 2, 3, 4
• apply the elements and principles of design to produce art works	1. apply elements and principles of design to produce art works	C1 E1–4	UNIT 1, 2, 3, 4
• use a variety of artistic conventions in the creation of art works	2. use a variety of artistic conventions in the creation of art works	C2 E1–5	UNIT 1, 2, 3, 4
• use a variety of technologies and techniques in the creation of art works	3. use a variety of technologies and techniques in the creation of art works	C3 E1–5	UNIT 1, 2, 3, 4
• communicate ideas, emotions and information about art, and through their own art work	4. communicate ideas, emotions and information	C4 E1, E3–5	UNIT 1, 2, 3, 4
• develop and refine personal artistic techniques in three studios	5. create finished art work in three studios	C5 E1–4	UNIT 2, 3, 4
• create finished art work in three studios	5. create finished art work in three studios	C5 E1–4	UNIT 2, 3, 4
• apply time management, planning and negotiations skills to Visual Arts activities	6. apply time management, planning and negotiation skills to artmaking	C6 All	UNIT 1, 2, 3, 4

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