



An Roinn Oideachais  
agus Scileanna

# Art

## Curriculum Specification

**LEAVING CERTIFICATE**  
Ordinary and Higher Level

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# 1

## Senior cycle

Learners in senior cycle are approaching the end of their time in school and are focusing on the directions they would like to take in their future lives. Senior cycle plays a vital role in helping learners to address their current needs as young adults and in preparing them for life in a changing economic and social context.

Senior cycle is founded on a commitment to educational achievement of the highest standard for all learners, commensurate with their individual abilities. To support learners as they shape their own future there is an emphasis on the development of knowledge and deep understanding; on learners taking responsibility for their own learning; on the acquisition of key skills; and on the processes of learning. The broad curriculum, with some opportunities for specialisation, supports continuity from junior cycle and sets out to meet the needs of learners, some of whom have special educational needs, but who all share a wide range of learning interests, aptitudes and talents.

Curricular components at senior cycle promote a balance between knowledge and skills, and the kinds of learning strategies relevant to participation in, and contribution to, a changing world where the future is uncertain.

Assessment in senior cycle involves gathering, interpreting and using information about the processes and outcomes of learning. It takes different forms and is used for a variety of purposes. It is used to determine the appropriate route for learners through a differentiated curriculum, to identify specific areas of difficulty or strength for a given learner and to test and certify achievement. Assessment supports and improves learning by helping learners and teachers to identify next steps in the teaching and learning process.

### The experience of senior cycle

The vision of senior cycle sees the learner at the centre of the educational experience. That experience will enable learners to be resourceful, to be confident, to participate actively in society, to build an interest in learning, and to develop an ability to learn throughout their lives.

This vision of the learner is underpinned by the values on which senior cycle is based and it is realised through the principles that inform the curriculum as it is experienced by learners in schools. The specification has embedded key skills, clearly expressed learning outcomes, and is supported by a range of approaches to assessment; it is the vehicle through which the vision becomes a reality for the learner.

At a practical level, the provision of a high-quality educational experience in senior cycle is supported by:

- ▶ effective curriculum planning, development, organisation and evaluation
- ▶ teaching and learning approaches that motivate and interest learners, that enable them to progress, that deepen and apply their learning, and that develop their capacity to reflect on their learning
- ▶ professional development for teachers and school management that enables them to lead curriculum development and change in their schools
- ▶ a school culture that respects learners, that encourages them to take responsibility for their own learning over time, and that promotes a love of learning.

Senior cycle education is situated in the context of a broader education policy that focuses on the contribution that education can make to the development of the learner as a person and as a citizen. It is an education policy that emphasises the promotion of social cohesion, the growth of society and the economy, and the principle of sustainability in all aspects of development.

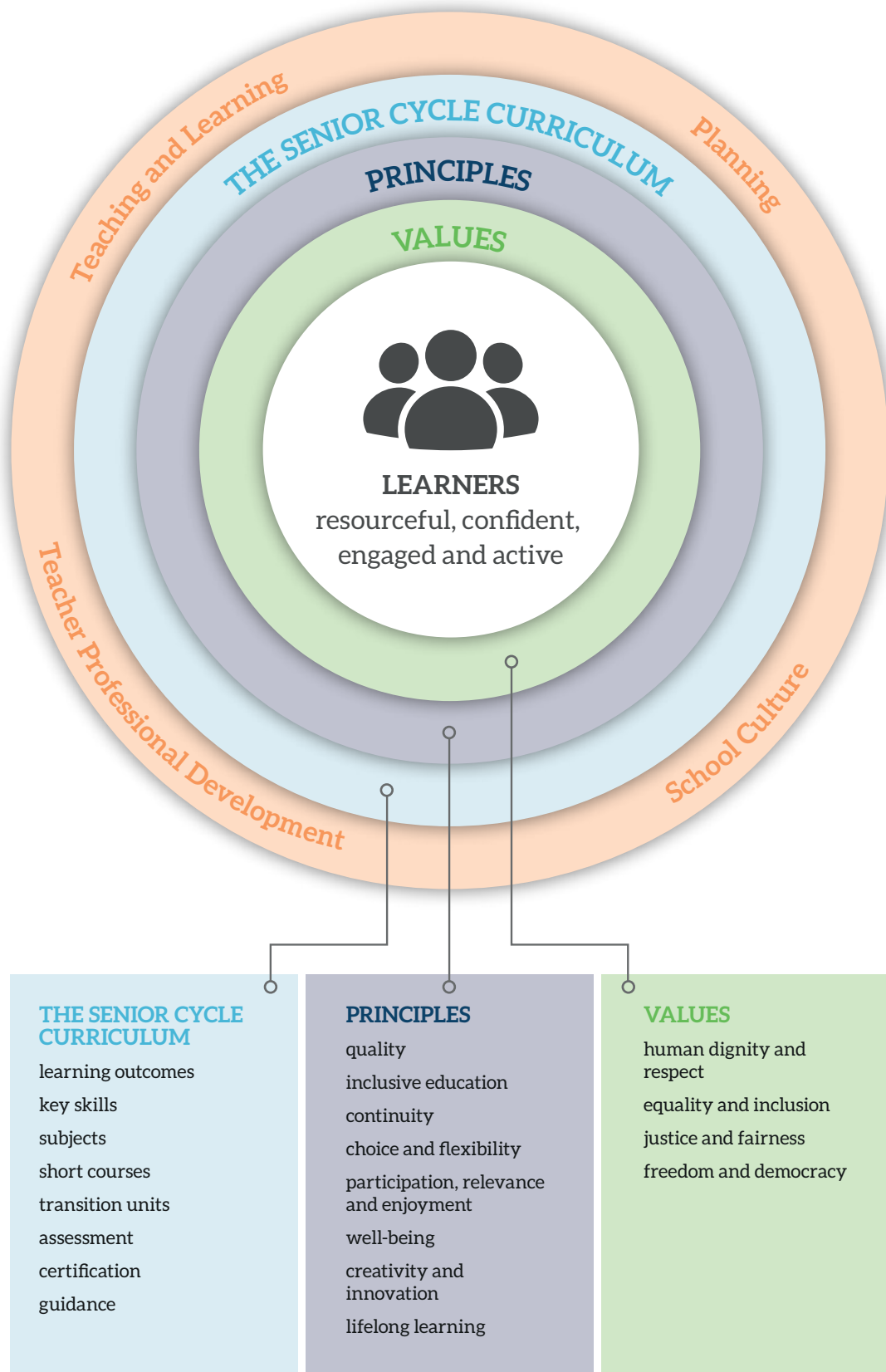


Figure 1: Overview of senior cycle

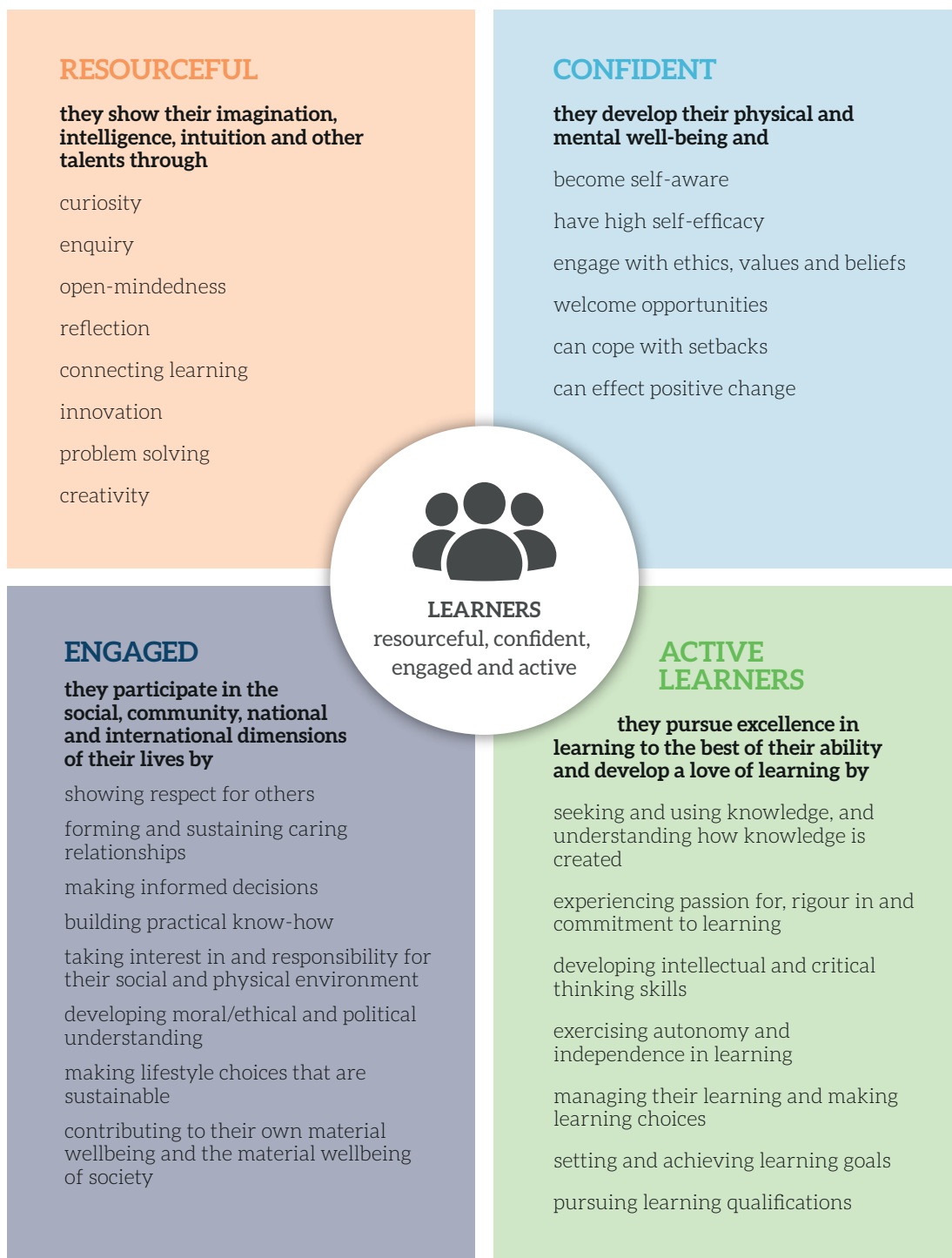


Figure 2: The vision of the learner.

# 2

## Leaving Certificate Art

### Rationale

By its nature, Art<sup>1</sup> is the language we use that gives our ideas form. Studying Art gives the learner diverse knowledge, skills and values by experiencing a wide variety of ideas, practices and media. Art enables learners to develop many skills that are conceptual and practical. It promotes creative and critical thinking, supports the development of problem-solving skills, and strengthens the learner's ability to communicate ideas through their own work to an intended audience. This encourages them to develop a respect for their fellow learners and the wider community; to become more empathetic. In learning to express themselves, learners also make connections in their learning across other subjects at senior cycle.

Art is a process through which learners research, create and respond. The generation of new ideas and methods and the making of new work and objects is the definition of what it is to be innovative. Art helps learners to advance their understanding of themselves and their values as well as the ethics and values of the society in which they, as they grow, take a more active role. This encourages them to develop a respect for their fellow learners and an understanding of their place within the wider community.

This specification is built around the artistic process and how it supports learning. Art is both creative and expressive and it provides an opportunity for the development of the skills necessary for creative engagement with the world. The study of art promotes the development and understanding of a sense of the aesthetic.

In this specification, Visual Studies refers to the study of the visual expressions of all aspects of culture, created by past, recent modern and contemporary societies. It opens the vast world of culture and developments in art through the work of artists, past and present. It enables us to gain an understanding of how many cultures have represented our internal thoughts and ideas in an external way across time. The common language of Art enables people from different backgrounds to share in each other's customs and traditions and find common ground and understanding. However, the language of Art is also a critical one, concerned with issues of quality and the development of informed opinions. Critical and analytical skills will be developed by learners as they evaluate their own work, as well as the work of others.

As they learn in Art, learners gain a sense of achievement, enjoyment and personal fulfilment as well as an understanding of the artistic process and value of the work they have researched, created and to which they respond. Art is both a reflective and reflexive process, where learners think about their ideas, work and learning and then act to develop and improve them further. This need to improve on their work fosters in learners a desire to stretch beyond their current thinking and explore new concepts, techniques and media. It helps them to build their own artistic processes. It engenders in them a need to take creative risks and learn from mistakes to improve on their work over time. This is further enhanced today by the choice and range of digital approaches available to the artist.

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1 The use of the word art throughout this specification is taken to include the areas of fine art, design and craft in a range of traditional, contemporary, new and/or digital media.

Leaving Certificate Art has been designed to further develop the learning of those who have previously studied Visual Art at junior cycle. However, it also addresses the interests and needs of learners who wish to study Art at senior cycle for the first time. Art can fuel a lifelong passion in learners as they enter further education or the world of work, which includes work related to the creative arts and other industries.

## Aim

Leaving Certificate Art aims to develop in learners the knowledge, skills, understanding and values needed to bring an idea to realisation and to respond to, understand, analyse and evaluate their own work and the work of others. Each learner is a unique individual and will be enabled to develop their own skill set in a personal way. The learner will become aware of the world of Visual Studies, how it can inform their own work and life, and thereby become more aware of their own place in a wider society.

## Objectives

The objectives of Leaving Certificate Art are to enable learners to:

- ▶ develop aesthetic awareness and understanding
- ▶ develop critical, practical, conceptual, manual and problem-solving skills as well as an understanding of the iterative<sup>2</sup> approach that will be involved
- ▶ develop research, communication and reflective skills
- ▶ engage with current practitioners and connect with current practice, galleries, museums and contemporary art spaces, real-life encounters and the wider art community
- ▶ appreciate and respond critically to their own work, that of their peers as well as society and their environment
- ▶ gain an understanding of Visual Studies and the critical and visual language that supports it
- ▶ appreciate and enjoy the processes involved in researching, creating and responding to Art as a lifelong skill.

## Related learning

Leaving Certificate Art provides continuity and progression in visual art education that begins with the learning experienced in the Primary School Curriculum and is built on through the Junior Cycle Visual Art specification.

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<sup>2</sup> Iterative is the application of a cyclical process for arriving at a solution, decision or desired result, which includes analysing previous work, testing further ideas and refining these ideas and work.

## PRIMARY SCHOOL

Visual Arts in the Primary School Curriculum provides learners with experiences through the two complementary strands of *Making art* and *Looking at and responding to art*. Learners experience learning in Visual Arts through the six strands of Drawing, Paint and colour, Print, Clay, Construction, and Fabric and fibre. The curriculum is structured to support the learner in exploring, clarifying and expressing ideas, feelings and experiences. They also experience aesthetic awareness, enjoyment and personal fulfilment, which helps them to acquire and develop skills, techniques and understanding. The pupils encounter the world art of the past and present where they are encouraged to use imaginative thinking, creative problem solving and self-expression.

## JUNIOR CYCLE

Visual Art at junior cycle provides the learner with a set of personal attitudes and qualities as well as skills and processes and a sense of the aesthetic. Through practical engagement in the strands of art, craft and design learners develop self-confidence, inquisitiveness, imagination, and creativity. They also develop authentic, real world problem-solving capacities as they design and execute artistic and aesthetic tasks. They develop the knowledge, skills and understanding necessary to produce and engage with authentic and original work. In so doing, they begin to develop the visual literacy, critical skills and language necessary to engage with examples of Visual Studies.

## SENIOR CYCLE

The recognition that learners are becoming more mature and that their educational needs must change to reflect this is recognised in the Senior Cycle Art specification. Art provides a context for students to develop a broad range of physical, technical and metacognitive skills which will support them as they take more responsibility for their own learning. While it is understood that some learners may not have undertaken Visual Art at junior cycle, they will have experienced the range of key skills and approaches available to them through other subjects. All senior cycle subjects have close links with Art. The knowledge, skills and understanding gained in Art can be used in conjunction with those developed in all other subjects to enrich overall learning. For example, the skills involved in closely observing and understanding nature and natural structures are relevant to both biology and geography; the unique understanding of primary source information gained through Visual Studies is a skill required by those studying history; the enjoyment and skill involved in creating new and personal work is also felt by those studying music.

## FURTHER STUDY

The fundamental skill of creative thinking underpins all areas of future study and career possibilities and not just those connected to the world of art. Art broadens the learner's ability to respond to challenges and problems, think critically and creatively and with visual awareness – all necessary skills for their future. Learners are enabled to be confident and professional in how they curate and present ideas to different audiences. These skills are recognised by employers and colleges alike as being transferable and useful in many career paths beyond the world of Art.

## COMMUNITY AND SOCIETY

In developing empathy with an artist who works with others and is part of wider society, learners gain an understanding of the needs of their own communities and the knowledge, skills and understanding of the values that help them to address issues they may be facing. They will be enabled to respond in a way that can be aesthetically and visually appealing but also meaningful. Art can be personal, but it can also be a method of social commentary in reflecting on issues in contemporary society. Through their understanding and knowledge of Visual Studies, learners will learn how other artists have held up a mirror to their world and have captured the nuances of the society of their time and made them available to their audiences for comment and to later audiences for understanding.



# 3

## Overview

The Leaving Certificate Art specification is presented in three inter-related and inter-dependent strands.

### Structure

The specification is presented in three strands: Research, Create and Respond. This does not mean that work will always follow a linear approach. Each one is dependent on the other two and all are interconnected and supportive of the artistic process.

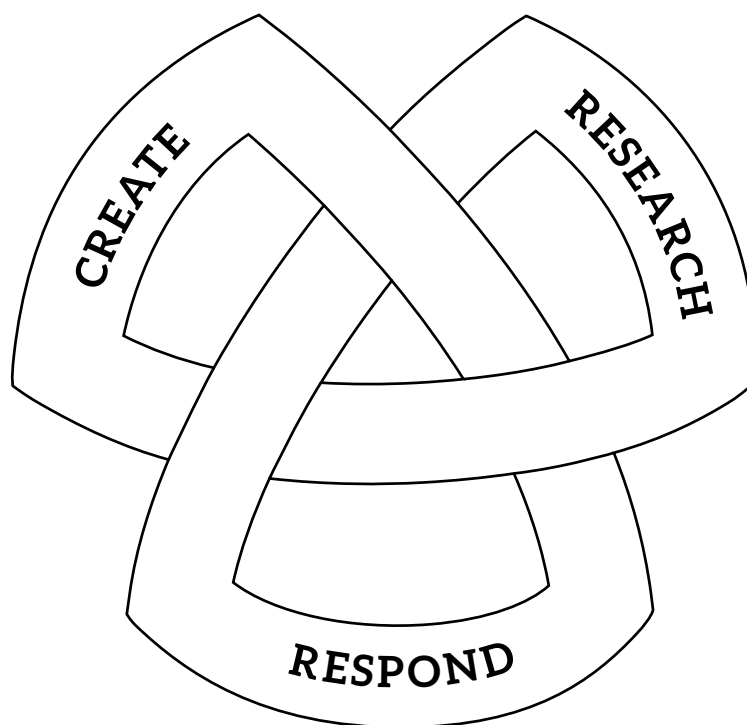


Figure 3: Overview of the specification.

## Outline of strands

The three interlinked and interdependent strands of Research, Create and Respond also serve to signify the importance of the symbiotic relationship between the learner, the practical work with which they are involved and their understanding of the place of, and emphasis on, Visual Studies within their work. The study of the visual expressions of all aspects of culture, created by past, recent modern and contemporary societies, is called Visual Studies. It may also take account of the medium they have been expressed through or the ideas that underpin their creation as well as the rationale behind curated exhibitions in gallery or museum spaces. In all three strands, learners should experience examples of Visual Studies alongside the practical work they are engaged with.

### RESEARCH STRAND

Students will learn how to become a visual researcher. As part of the research process, they will learn to select a stimulus, choose relevant primary sources and develop, rationalise and contextualise their ideas and work further. The learning outcomes in this strand address the research methods employed within a visual subject, including the recording of these within a visual sketchpad. Learners will have the opportunity to also use their locality, including galleries, museums, architecture, public sculpture and more, for research purposes.

### CREATE STRAND

Learners will be engaged in the process of making/creating art from conception to realisation using a range of skills and chosen material(s), as appropriate. They will create work based on a starting stimulus, respond to it and develop it as their work progresses.

### RESPOND STRAND

Learners need to understand that in Art they can, and do, react to artwork, whether it is their own or another's. They will learn to stand outside of their own work and to reflect on it critically. Learners will also learn about and learn from aspects of Visual Studies, which will help to increase their knowledge of Art and so inform their opinions of their work and the work of others.

## Time allocation

The Art specification is designed for 180 hours of class contact time.

## Key skills

Recent developments in curriculum and assessment at senior cycle have focused on the embedding of key skills within learning outcomes. This is accompanied by a different approach to assessment in which students can generate responses that reveal the depth of their understanding. The embedding of key skills requires careful consideration of the balance between knowledge and skills in the curriculum and in learning, and of finding appropriate ways of assessing them.

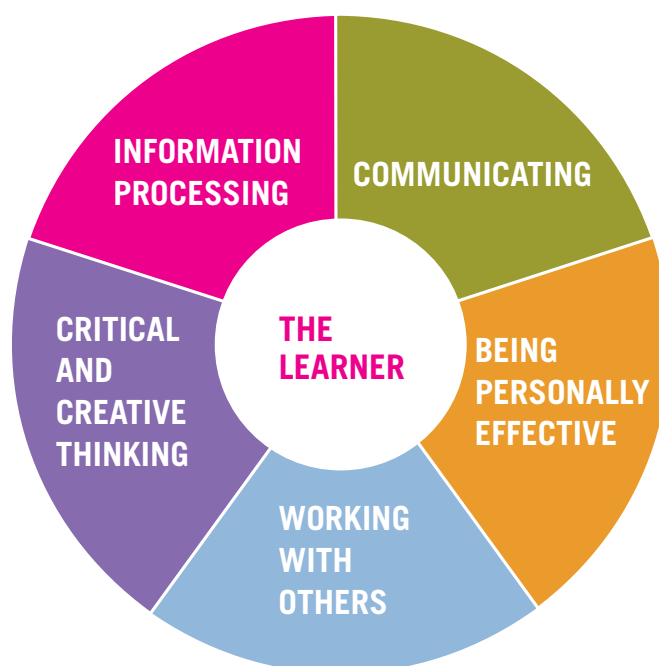


Figure 5: Key skills of senior cycle

There are five skills identified as central to teaching and learning across the curriculum at senior cycle. These are: Information Processing; Being Personally Effective; Communicating; Critical and Creative Thinking; and Working with Others. It is important for all learners to develop these key skills to achieve their full potential, both during their time in school and into the future. This will allow them to participate fully in society, including family life, the world of work and lifelong learning. This specification is designed to help learners develop skills as they build on their knowledge and understanding of Art and form positive attitudes to learning. The key skills are embedded within the learning outcomes of the specification and will be assessed in the context of the assessment of the learning outcomes.

Learners will engage with the fundamental concepts of Art through participation in a range of learning activities where they will encounter the key skills in an integrated way.

Learners will experience the key skills of Information Processing as they research the work and ideas of other artists but equally as importantly through their own recorded observations and drawings of the world around them. They will learn to think critically and creatively as they use their observations and knowledge to innovate and create their own personal approach and responses to a stimulus.

Through the act of creating, learners will see the need to communicate their intent clearly to various audiences, so their ideas and work are better understood. At times, learners may work collaboratively and through this they will learn from others, but more importantly will be engaged in a social experience involving the understanding of interpersonal dynamics. This is a skill that they will need as they move on from school and become adults in society. However, to be able to fulfil their role as a member of society, learners need to be aware that it is important to gain the skills required to be personally effective. They need to gain an understanding of setting personal goals, working to a timetable or deadline, choosing and using resources effectively and acting autonomously. This is even more important should they go on to work and live in a field where Art plays a role, as at times the main impetus to create work comes from within.

## Teaching and learning

Throughout their time in senior cycle, learners are encouraged to develop the knowledge, skills and values that will enable them to become more independent learners and to develop a lifelong commitment to improving their learning.

While the learning outcomes associated with each strand are set out separately this does not imply they are to be studied in isolation. The learner's engagement and learning are optimised by a fully integrated experience of all three strands. Learners will be expected to engage with a wide range of activities supporting an enquiry approach throughout their experience in Art, most of which will be captured within their Art sketchpad. As they progress through senior cycle, learners will build on their knowledge, skills and values incrementally.

The learning outcomes in Art cannot be fully achieved through the study of any content, or the experience of any skills, within any one single strand. In planning for teaching and learning, teachers build on their learners' previous knowledge, skills and values and identify pathways through the specification where the learner is taken from the point of basic knowledge to comprehension and application of it in increasingly complex situations. By the end of senior cycle learners should be more independent and be able to evaluate information, form opinions and clearly express intent in both the work they create as well as the art they learn about.

Art supports learners in the development of learning strategies that are cross-curricular and will enable them to become independent learners. As well as employing a variety of teaching strategies, a range of assessment strategies will be used to support learning and provide valuable feedback. In this way, the teaching and learning activities experienced across senior cycle can be modified in ways that best suit individual learners. By setting appropriate and engaging tasks, asking higher-order questions, giving feedback that promotes learner autonomy, assessment will support learning as well as summarising achievement.

## Areas of Practice

There are a range of areas of practice available within Art for learners to study. While all may not be available within a specific school setting, learners can study any of those areas of practice available to them in a range of traditional, contemporary, new and/or digital media or a combination of these. Through their chosen area/s of practice, learners use media to interact, create, connect and communicate with others.

## Visual Studies

The study of the visual expressions of all aspects of culture, created by past, recent modern and contemporary societies, is called Visual Studies. By researching, creating and responding, learners will learn to know and understand the work they make as well as works by other artists. The term art used throughout this specification is taken to include the areas of fine art, design and craft in a range of traditional, contemporary, new and/or digital media. Using appropriate critical and visual language, learners will be enabled to consider the area/s of practice and use of media these works have been expressed in and through, including understanding the ideas and contexts that underpin their creation. It is also important that learners understand their own role as artist. As they learn more about Visual Studies, it may influence their own thinking and making. To help achieve this, a Visual Studies Framework has been developed (Appendix A). It sets out to answer three main questions that are important to Visual Studies: What was created? How was it created? Why was it created?

## Differentiation

The Leaving Certificate Art specification is differentiated in three ways:

- ▶ through the learning outcomes of the specification
- ▶ in the process of teaching and learning
- ▶ through assessment.

### **DIFFERENTIATION THROUGH THE LEARNING OUTCOMES IN THE SPECIFICATION**

Learning outcomes should be achievable to each learner's ability level. They promote teaching and learning processes that develop learners' knowledge and understanding incrementally, enabling them to respond, analyse, evaluate and apply knowledge to different situations as they progress. For example, although learners at Ordinary level and Higher level can both 'critically analyse', the context, information and results are examined at different levels.

## DIFFERENTIATION IN TEACHING AND LEARNING

Learners vary in the amount and type of support they need to be successful. Levels of demand in the different types of learning activities will differ as learners bring different ideas and levels of knowledge, skill and understanding to them. Learners will be enabled to interact at their own level through the use of strategies for differentiated learning such as adjusting the level of skills required, varying the amount and the nature of teacher intervention as well as the pace and sequence of learning.

Teachers can meet the needs and interests of all learners through the many possibilities available to them in Art. Teachers, in planning for differentiation within their classroom, can use inquiry methods to focus on practical knowledge and skills development or to build the learner's knowledge and understanding of examples of Visual Studies. By combining both, teachers will give learners the opportunity to think critically and creatively about the work and processes they are involved in and see the relevance of examples of similar work and processes through experiences of Visual Studies. Teachers can adjust for learning based on the work and processes being undertaken in the classroom so that it complements the needs of their learners. For example, the teacher may begin by focusing the learning on topics of local interest before broadening this out to encompass examples of wider Irish or world culture.

## DIFFERENTIATION IN ASSESSMENT

Assessment of Leaving Certificate Art will be based on the learning outcomes in the specification. Learners will be assessed at two levels, Higher and Ordinary. All learning outcomes may be assessed at both Higher and Ordinary level. At Higher level, the learning outcomes will be assessed at the highest skill level as demonstrated in the action verb of the learning outcome. At Ordinary level, the learning outcomes will be assessed at a moderate skill level, focusing on the demonstration of a basic understanding of knowledge, skills and values and their application.

In the practical assessment components – practical coursework and practical examination – the stimulus will be the same for both components at both Higher and Ordinary levels. Differentiation will apply in how learners have researched and processed their ideas and information, applied knowledge and skills as they evaluate their own ideas, and worked to create two realised pieces in two distinctly different areas of practice. Differentiation can also be applied in assessing their responses to their work and research and in the production of their realised and original work.

The written component in Leaving Certificate Art will be assessed at two levels, Higher and Ordinary. Examination questions will require learners to demonstrate knowledge, understanding, application, analysis and evaluation appropriate to each level. Differentiation at the point of assessment will also be achieved through the stimulus material used in the examination, and the tasks set out for learners at the two levels.



# 4

## Strands of study

The strands, strand units and their associated learning outcomes are set out below. While the strand units are numbered, this is for ease of identification and does not imply a hierarchy of approach. The strands themselves are not numbered because it is recognised that in Art it is possible to begin a piece of work from any one of them. However, it is also important that all three are experienced by learners as they are interlinked and inter-dependent. Some Strand Units are particular to each strand, as are the learning outcomes contained within them. Furthermore, the learning outcomes within the three strands also reflect the fact that the relationship between the practical making of a work and the knowledge, skills, values and understanding of relevant examples of Visual Studies are symbiotic in nature. It is possible, in each strand, to apply some of the learning outcomes to both the practical making of work as well as to the field of Visual Studies.

### Research strand

Artists are visual detectives who are constantly questioning the world around them by exploring and investigating, mining the past and present and revealing the possibilities for the future. During the process of studying Art, learners will learn how to become a visual researcher; a conceptual explorer; a cultural archaeologist. As part of the research process they will learn to select a stimulus, choose a primary source and develop their ideas further. Learners will also have the opportunity to use their locality, such as galleries, museums, architecture, public sculpture and more for research purposes.

The learning outcomes in this strand address the research methods employed within a visual subject. Learners learn by and through **Looking** using primary sources or examples of significant works of Visual Studies; by **Recording and documenting** their thoughts, ideas, findings and observations in their sketchpads; through **Experimenting and interpretation** of what they observe and the work and ideas they then develop; by being cognisant of the evolving world around them through **Contextual enquiries** and by explicitly following a **Process**. Some of the learning outcomes in the Research Strand can also apply to both the practical making of work and to Visual Studies.

STUDENTS LEARN ABOUT	STUDENTS SHOULD BE ABLE TO
1.1 Looking	<ul style="list-style-type: none"> <li>▶ analyse an artwork</li> <li>▶ recognise an art style and identify relevant features</li> <li>▶ use critical and visual language to describe an artwork</li> <li>▶ experience the natural and built environment as a source of inspiration</li> <li>▶ identify the sources that support the development of their work</li> </ul>
1.2 Recording and documenting	<ul style="list-style-type: none"> <li>▶ collate information from a variety of sources and media</li> <li>▶ record visual information through a variety of media and techniques</li> <li>▶ capture their interpretation of the world in a physical/digital way</li> <li>▶ justify their rationale for their choice of media</li> </ul>
1.3 Experimenting and interpretation	<ul style="list-style-type: none"> <li>▶ discriminate and extrapolate information from research</li> <li>▶ produce an annotated visual record of their enquiry</li> <li>▶ experiment with ideas, media and techniques</li> <li>▶ use problem-solving skills to develop ideas</li> </ul>
1.4 Contextual enquiries	<ul style="list-style-type: none"> <li>▶ use the wider context of how the world is continually changing, socially, politically, ethically, etc. in their work</li> <li>▶ engage with a recognised artist or work of art</li> <li>▶ explain how context and period influence artistic thinking</li> <li>▶ identify links with artists of the past and present that have explored similar topics or themes</li> </ul>
1.5 Process	<ul style="list-style-type: none"> <li>▶ formulate and develop their motivation/area of enquiry</li> <li>▶ identify sources of information</li> <li>▶ draft a selection of drawings and studies that support their ideas and work</li> <li>▶ use a selection of visual responses that are relevant to their area of study</li> <li>▶ develop a rationale for their choices based on their research</li> <li>▶ articulate and annotate their research process and decision making</li> </ul>



## Create strand

In Art, learners will be engaged in the process of making/creating art from conception through to realisation. Using a range of skills and their chosen materials, as appropriate, learners will create work based on a stimulus. As they develop their own work they will also be given the opportunity to respond to it as it progresses. This will provide them with an opportunity to understand what works and help them to gain confidence in changing direction if required. During reflection on the creative process, learners can examine their developing work and decide whether to fully realise it or if further research may be necessary. An important part of creating is that they also recognise the moment when a work is complete and know when to stop.

In learning to create work, the learning outcomes describe and capture the **Making** involved; the use of **Contextual enquiries**, especially in learning to understand and use the art elements and design principles; the **Process** involved in following lines of enquiry and deciding on the realised work; the knowledge, skills and understanding required to communicate through the **Realisation/Presentation** of their work. Some of the learning outcomes in the Create Strand can apply to both the practical making of work and to Visual Studies.

STUDENTS LEARN ABOUT	STUDENTS SHOULD BE ABLE TO
2.1 Making	<ul style="list-style-type: none"> <li>▶ develop concepts in imaginative and creative ways</li> <li>▶ interpret primary sources including the natural and built environment and the human figure as a source of inspiration</li> <li>▶ apply appropriate skills, knowledge and techniques</li> <li>▶ create realised work based on their research</li> </ul>
2.2 Contextual enquiries	<ul style="list-style-type: none"> <li>▶ apply the art elements and design principles in creating and evaluating their work</li> <li>▶ critique the work of others and their own</li> <li>▶ translate their experience of Visual Studies into their practical work</li> </ul>
2.3 Process	<ul style="list-style-type: none"> <li>▶ describe their motivation/area of enquiry</li> <li>▶ illustrate sources of information</li> <li>▶ create a selection of drawings, studies and realised work</li> <li>▶ develop, experiment with and edit their work</li> <li>▶ justify their selection of relevant visual responses</li> <li>▶ understand the properties of media and apply them appropriately</li> <li>▶ explain the rationale for their choices</li> <li>▶ relate their research, processes and decisions that led to their realised work</li> </ul>
2.4 Realisation/Presenting	<ul style="list-style-type: none"> <li>▶ curate and present their work in a considered way</li> <li>▶ evaluate the meaning and context of chosen work</li> <li>▶ communicate the meaning and context of chosen work</li> <li>▶ present a rationale to explain their choices</li> </ul>

## Respond strand

Learners need to understand that in Art they can and do react to work, whether it is their own or another's. They will be given the opportunity to reflect on and respond to their own work objectively and critically. In generating a response to work, learners may do so emotionally, critically, aesthetically or contextually, or even respond through a combination of these. They will learn to value their decisions and processes and be willing to edit and select from their ideas and work so that they are able to explain their choices and decisions. Ultimately, the learner moves closer to understanding the thinking of, and process of being, an artist.

The learning outcomes related to Responding involve the use of **Analysis**; the making of **Contextual enquiries** to further understanding and knowledge; looking at ways to judge **Impact and value**; employing **Critical and personal reflection**; and learning to think about and rationalise their **Process**. Some of the learning outcomes in the Respond Strand can also apply to practical making of work and to Visual Studies.

STUDENTS LEARN ABOUT	STUDENTS SHOULD BE ABLE TO
3.1 Analysis	<ul style="list-style-type: none"> <li>▶ discuss examples from Visual Studies</li> <li>▶ recognise the artistic thinking and elements in their own work and that of others</li> <li>▶ question established and new ideas and work</li> </ul>
3.2 Contextual enquiries	<ul style="list-style-type: none"> <li>▶ locate their own work in relation to other artwork within a particular context/s (stylistically, socially, politically, ethically, etc.)</li> </ul>
3.3 Impact and value	<ul style="list-style-type: none"> <li>▶ value their own work and the work of others</li> <li>▶ argue the merit of a work using appropriate contextual information</li> <li>▶ experience art through sensory and/or emotional responses</li> </ul>
3.4 Critical and personal reflection	<ul style="list-style-type: none"> <li>▶ discuss the development of ideas and work from conception to realisation</li> <li>▶ present evidence of a sustained and varied investigation of a stimulus</li> <li>▶ value sustained and varied investigation of a stimulus</li> </ul>
3.5 Process	<ul style="list-style-type: none"> <li>▶ describe their motivation/area of enquiry</li> <li>▶ interpret sources of information</li> <li>▶ respond to a selection of drawings, studies and realised work</li> <li>▶ synthesise their selection of visual responses</li> <li>▶ articulate an effective rationale for their choices</li> <li>▶ justify their research, processes, decision making and realised work</li> </ul>

# 5

## Assessment for certification

Assessment for certification is based on the aim, objectives and learning outcomes of this specification. There are three assessment components in Leaving Certificate Art: practical coursework, a practical examination, and a written examination. Differentiation is achieved through examinations at two levels – Ordinary level and Higher level. In each assessment component, a differentiated marking scheme will apply.

Each component will be administered and assessed by the State Examinations Commission (SEC). Work for the practical coursework and the practical examination will be based on the same stimulus.

All components of assessment reflect the relationship between the application of skills and the theoretical content of the specification.

ASSESSMENT COMPONENT	WEIGHTING	LEVEL
Practical coursework	50%	Higher and Ordinary
Practical Examination	20%	Higher and Ordinary
Written examination	30%	Higher and Ordinary

Figure 7: Overview of assessment.

### Coursework assessment

The coursework assessment includes two related but separate components – practical coursework and a practical examination – which will be completed in the final year of study. Both pieces of work will be based on the same stimulus, which will be chosen by the learner from a coursework brief issued by the SEC. All practical coursework must be the learner's own work. Authentication procedures will be put in place by the SEC to ensure compliance with this requirement.

#### **PRACTICAL COURSEWORK (50%)**

The practical coursework component is designed to test the learner's ability to use the knowledge, concepts and skills developed in their study of Art to produce a realised work, from a stimulus, over an extended time period. The use of primary sources, including observational drawings, life drawing and drawing from the imagination are important.

Learners will receive the SEC coursework brief at the beginning of Term 2 (Year 2). In the brief, the SEC will outline the time period in which the practical coursework must be completed.

During this period, learners will be required to realise one piece of work and plan and develop work for the realisation of a second piece of work during the practical examination.

They will include an artist's statement to explain what they have created, how it was created and why was it created.

The work completed in the school will be monitored by the teacher as the learner's own work and must be included with the realised work. Authentication procedures will be put in place by the SEC to ensure compliance.

### **THE PRACTICAL EXAMINATION (20%)**

The practical examination component will take place as soon after the completion of the practical coursework component as possible, and within 5 hours of a single day. Information on the examination will be included in the coursework brief issued by the SEC. Learners will create a second realised work for this examination, based on the same stimulus and the ideas and work they researched and developed during their overall coursework project.

They will include an artist's statement to explain what they have created, how it was created and why was it created.

### **ASSESSMENT CRITERIA FOR THE PRACTICAL COMPONENTS**

A high level of achievement in both practical components is characterised by a thorough engagement with the stimulus. The student's work is purposeful and demonstrates clearly the development from their initial ideas, based on the stimulus, to their realised work. They demonstrate a judicious ability to research, select, organise and process information from a variety of sources, including drawing from primary sources, observational drawing and relevant examples from their learning in Visual Studies. They accurately apply their knowledge, skills and values in a relevant way as they develop their initial work further, following a process to create a realised work. Students evidence this expertly through use of their coursework workbook in a way that communicates it clearly. They will also show a clear capacity to reflect on and evaluate their choices through their rationale.

A moderate level of achievement in both practical components is characterised by a good engagement with the stimulus. The student's work is organised and demonstrates well the development from their initial ideas, based on the stimulus, to their realised work. They demonstrate an adequate ability to research, select, organise and process information from a variety of sources, including drawing from primary sources, observational drawing and relevant examples from their learning in Visual Studies. They apply their knowledge, skills and values as they develop their initial work further, following a process to create a realised work. Students evidence this through use of their coursework workbook in a way that communicates it well. They will also show a good capacity to reflect on and evaluate their choices through their rationale.

A low level of achievement in both practical components is characterised by a limited engagement with the stimulus. The student's work is not well organised in how it demonstrates their progress from their initial ideas, based on the stimulus, to their realised work. They demonstrate a poor ability to research, select, organise and process information from a variety of sources, including drawing from primary sources, observational drawing and relevant examples from their learning in Visual Studies. They apply their knowledge, skills and values in a limited way as they develop their initial ideas further, following a process to create a realised work. Students show some evidence of this through use of their coursework workbook but in a way that communicates it poorly. They also show a limited capacity to reflect on and evaluate their choices through their artist's statement or rationale.

## Written examination (30%)

The written examination will have a range and balance of question types suited to Visual Studies and the application of practical knowledge. The questions will focus on a broad understanding of Visual Studies and will require learners to demonstrate knowledge and understanding, and an ability to apply, analyse, evaluate and respond as appropriate.

The written examination paper will assess:

- ▶ recall, knowledge and understanding of art and Visual Studies
- ▶ application of practice, knowledge and understanding from different areas of the specification to familiar and unfamiliar situations
- ▶ critical thinking, the ability to analyse and evaluate information and to form reasonable and logical arguments based on evidence
- ▶ problem-solving skills in relation to Visual Studies and the practical application of art
- ▶ the ability to process information and articulate a personal understanding.

All questions will rely on the learner's understanding of Visual Studies and their critical and creative use of visual language to analyse artwork.

It is envisaged that the written examination paper will be 2.5 hours long.

At Higher level the learning outcomes will be assessed at the highest skill level as demonstrated in the action verb of the learning outcome. At Ordinary level the learning outcomes will be assessed at a moderate skill level, focusing on the demonstration of a basic understanding of knowledge and concepts and their application. Examination questions will require learners to demonstrate knowledge, understanding, application, analysis and evaluation appropriate to each level. Differentiation at the point of assessment will be achieved through the stimulus material used and the extent of the tasks provided.

### ASSESSMENT CRITERIA FOR THE WRITTEN EXAMINATION

A high level of achievement in the written examination is characterised by a thorough knowledge of Visual Studies. Students will also demonstrate an understanding of the application of the practice of art and the knowledge and values associated with it. They consistently apply their knowledge and understanding of art and Visual Studies to both familiar and new contexts. They accurately analyse and evaluate information from different sources and can present logical arguments and ideas which are clearly based on evidence.

A moderate level of achievement in the written examination is characterised by a good knowledge of Visual Studies. Students will also demonstrate an understanding of the application of the practice of art and the knowledge and values associated with it. They apply their knowledge and understanding of art and Visual Studies well to both familiar and new contexts. They adequately analyse and evaluate information from different sources and present arguments and ideas which, in the main, are based on evidence.

A low level of achievement in the written examination is characterised by a limited knowledge of Visual Studies. Students will also demonstrate an understanding of the application of the practice of art and the knowledge and values associated with it. They apply a limited knowledge and understanding of art and Visual Studies to familiar contexts. They carry out basic levels of analysis and evaluation of information where appropriate and present explanations which are referenced to little or no evidence.

## Leaving certificate grading

Leaving Certificate Art will be graded using an 8-point grading scale at both Ordinary level and Higher level. The highest grade is a Grade 1, the lowest grade a Grade 8. The highest seven grades 1-7 divide the marks range 100% to 30% into seven equal grade bands 10% wide, with a grade 8 being awarded for percentage marks of less than 30%. The grades at Higher level and Ordinary level are distinguished by prefixing the grade with H or O respectively, giving H1-H8 at Higher level, and O1-O8 at Ordinary level.

GRADE	% MARKS
H1/O1	90-100
H2/O2	80<90
H3/O3	70<80
H4/O4	60<70
H5/O5	50<60
H6/O6	40<50
H7/O7	30<40
H8/O8	<30

Figure 9: Leaving Certificate grading scale.

### REASONABLE ACCOMMODATIONS/INCLUSION

The scheme of Reasonable Accommodations at the Certificate Examinations operated by the State Examinations Commission facilitates access to certificate examinations by students who would have difficulty in accessing the examination or communicating what they know because of a physical, visual, hearing and/or learning difficulty. The scheme assists students who have special educational needs to demonstrate what they know and can do in the certificate examinations, without compromising the fairness or integrity of the assessment. It provides accommodations for students with a variety of complex special educational needs including learning difficulties as well as permanent or temporary physical, visual, hearing, medical, sensory, emotional, behavioural or other conditions. Support arrangements are provided only to those who need them, and the application process is school based. Further information about the scheme is available from the SEC.

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## Appendices

### Appendix A: Visual Studies

The study of the visual expressions of all aspects of culture, created by past, recent modern and contemporary societies, is called Visual Studies. By researching, creating and responding to work, students will learn to know and understand the work they make as well as works by other artists. The term art is taken to include the areas of fine art, design and craft in a range of traditional, contemporary, new and/or digital media. Using appropriate critical and visual language, learners will be enabled to consider the area/s of practice and use of media these works have been expressed in and through, including understanding the ideas and contexts that underpin their creation. It is also important that students understand their own role as an artist. As students learn more about Visual Studies, it should influence their own thinking and making. To help achieve this, the Visual Studies Framework has been developed. It sets out to answer three main questions that are important to Visual Studies: What was created? How was it created? Why was it created?

### The Visual Studies Framework

The Visual Studies Framework supports teachers and students in planning for teaching and learning. The framework is structured around six elements: Context, Artists and Artworks, Analysis, Art Elements and Design Principles, Media and Areas of Practice, Innovation and Invention. When studying a period/movement, these elements should be used to understand what occurred before the period/movement being focused on, the period/movement itself and any effects of the period/movement on later ideas or artwork. Whether students are engaged in practical classwork projects, or studying the expressions of visual culture, these elements should be used.

#### 1. BEFORE THE PERIOD/MOVEMENT

Students should understand and be able to describe and discuss the context that informed and led to the chosen period/movement using the elements listed below.

#### 2. THE PERIOD/MOVEMENT

Students should understand and be able to describe and explain the period/movement using the elements listed below.

ELEMENT	DESCRIPTION
<b>Context</b>	<p>This is information that reveals more about the circumstances surrounding a period, movement, artist, work, related works, artefact/s, setting, event, statement or idea, and which explains it in more detail.</p> <p>This should include, where relevant, the historical, political, social, economic and ideological contexts of the time. Students should consider how these inform their reading of an artwork and how contexts impact on the appreciation of artists and the value of their work. Students should also learn to identify, study and understand artworks in ways that speak to them.</p> <p>In understanding the context of the period/movement being studied, it is also important that students look at how patrons and agencies promote art and artists past and present. This will help students to understand how and why the work became popular, why artworks are valuable, why some are curated for exhibition and how this in turn affects how the work is viewed.</p> <p>Students should also study a range of other examples of works that represent the visual culture that existed around their chosen area/s of study. For example, and this list is not exhaustive, architecture, landscape and urban/rural design, film, advertising, new media, UX design for websites or apps, fine art, craft, design, photography, fashion and more.</p>
<b>Artists and Artworks</b>	<p>These are the artists and artworks that are most recognised<sup>3</sup> with a chosen period/movement and best demonstrate the ideas, subjects, style, themes, genres and techniques of that period/movement.</p> <p>Students should study artists and artworks by viewing the actual work/sites where they are located, where possible. Students need to understand the artist's reasons for creating their work; their upbringing, education, and other significant influences and events in their lives. For example, looking at artworks through different lenses such as identity, belief, worship or conflict, will help students to understand how the theme is perceived by the artist. They may also look at the impact of such work on the society of its time and the importance placed on the artwork in different times.</p>

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3 The term recognised, should be taken to mean acknowledged artists who fulfil a minimum of three of the following criteria, where they or their work: are widely known from the canon of Art History; have been the subject of an exhibition (solo/group); is deemed to be of cultural and artistic merit and included/published in public/corporate collections; has been purchased/commissioned/selected by a public/corporate body; is acknowledged to be of cultural and artistic merit by other professional artists/curators; are members of professional accredited bodies.



ELEMENT	DESCRIPTION
<b>Analysis</b>	<p>To analyse an artwork is to question it. The first question that could be asked is, "What is going on in this artwork?" In trying to answer this initial question the student will identify characteristics of the artwork based on criteria such as: meaning, topics, motifs, styles, materials and techniques used, colour, line, forms of presentation, etc. By identifying these characteristics, the students will observe and describe the artwork. They are gathering evidence to answer the further question of "What do I see that supports my observation/description?". The student should combine this evidence with other sources of information, supported through the elements of the Visual Studies Framework. This will enable the student to more fully interpret the artwork, make connections between the characteristics they have observed, including other information they have researched, and to arrive at conclusions. It is the combination and linking of all of this information that enables a student to more fully analyse an artwork, to see the connections between works by the same artist or from the same period/movement and to further observe how these might have influenced later artists.</p> <p>Students should be able to describe and discuss the work they are analysing using appropriate art terminology, including visual and critical language and be able to communicate and/or demonstrate their understanding of such terminology. Through analysing artworks, students may form personal opinions and it is just as important that they can use appropriate language and terminology to describe these too.</p>
<b>Art Elements and Design Principles</b>	<p>These are the building blocks of any work of art and their application to 2-D, 3-D or digital works can be analysed by considering their use either collectively or individually.</p> <p>Students should be able to discuss and explain an artist's use and understanding of the art elements and design principles in artworks they have created, such as the use and exploration of colour theory.</p>
<b>Media and Areas of Practice</b>	<p>Media are used within Areas of Practice as the means to interact, create, connect and communicate. An area of practice in art refers to a branch of knowledge or discreet method of working, for example, architecture, fashion design, film, graphic design, painting, printmaking (this list is not exhaustive).</p> <p>In learning how artists use various media in their processes, students can understand how to use media in their own work. They will also learn about the potential and limitations of media in terms of making and the impact that choice of media has on the reading of an artwork. They may look at artists who have pushed the boundaries of media and the impact created as a result. Students will also gain an understanding of the implications of available media at different times and periods and any associated potential and/or limitations.</p>
<b>Innovation and Invention</b>	<p>Looking at Visual Studies through the lens of innovation and invention will help students to understand how philosophical, scientific, mathematical, industrial and artistic discovery, innovation and inventions impact the world of art.</p> <p>Students should learn how the discovery of new materials, media and tools shape the development of art and how big ideas prompted changes and innovation in the world at large, as well as in the world of art.</p>

### 3. AFTER THE PERIOD/MOVEMENT

Students should understand and be able to describe and explain the effects of the period/ movement on later ideas/artwork using the elements listed above.

## Visual Studies: Content Areas and the written component

There are three main content areas within Visual Studies:

- ▶ **Europe and the wider world:** This broadly covers the canon of Western art from the Romanesque and Gothic periods to the present.
- ▶ **Ireland and its place in the wider world:** This broadly covers a selection of significant periods of art as experienced in Ireland across the centuries. However, it is important that connections to Europe and the wider world are made where relevant.
- ▶ **Today's world:** This broadly covers critical literacy and contextual inquiry to decode, decipher and make meaning from a range of art-led experiences that students can study locally, nationally, internationally or virtually. Students are encouraged to explore, experience and reflect on art and culture in their everyday lives through four sections of focus; *Artists: Theory and Thinking*, *Artists: Processes and Media*, *Art as Social Commentary or Commentator* and *Art and the Environment*.

These content areas each contain a number of sections of focus. For the written component, the student must choose one section of focus within content areas 1 and 2. Students should address all elements as outlined in the Visual Studies Framework above for these content areas.

Students will study all sections of focus in content area 3, which is described in more detail below. Students should also refer to the Visual Studies Framework when studying content area 3.

The content areas and related sections of focus are:

<b>VISUAL STUDIES CONTENT AREAS</b>	<b>Visual Studies and the Written component</b>	
	One section of focus, including recognised artists and their artwork <sup>4</sup> , from content areas 1 and 2 must be studied. All sections of focus in content area 3 must be studied.	
	<b>1. Europe and the wider world</b>	
	Sections of focus	<ul style="list-style-type: none"> <li>▶ Romanesque and Gothic (c. 1000 – 1500s)</li> <li>▶ The Renaissance – Proto, Early, High Renaissance &amp; Mannerism (c. 1300 – 1600s)</li> <li>▶ Baroque (c. 1600 – 1700s)</li> <li>▶ Realism, Impressionism and Post-Impressionism (c. 1850 – 1900s)</li> <li>▶ Modernism (c. 1900 – 1960s)</li> <li>▶ Post 1960</li> </ul>
	<b>2. Ireland and its place in the wider world</b>	
	Sections of focus	<ul style="list-style-type: none"> <li>▶ Pre-Christian (c. 4,000 BCE – 500 CE)</li> <li>▶ Insular Art (c. 500 – 1100s)</li> <li>▶ Late Medieval Architecture and Art (c. 1100 – 1550s)</li> <li>▶ Georgian period (c. 1720 – 1800s)</li> <li>▶ Irish Art and Modernism (c. 1880 – c. 1960s)</li> <li>▶ Post 1960</li> </ul>
	<b>3. Today's world</b>	
	Sections of focus	<ul style="list-style-type: none"> <li>▶ Artists: Theory and thinking</li> <li>▶ Artists: Processes and media</li> <li>▶ Art as Social Commentary or Commentator</li> <li>▶ Art and the Environment</li> </ul>
	<b>Visual Studies and Practical Work</b>	
	Students will also experience other examples of Visual Studies relating to their own learning and practical work during senior cycle.	

While the sections of focus above in content areas 1 and 2 mainly reference the canon of art history, other areas of practice such as design, craftwork, architecture, urban/rural design, photography, film and more, where relevant, should also form part of the learning. Students must experience some of their Visual Studies work in person as they would any primary source. For example, visiting a gallery, museum or heritage site, reviewing elements of urban/rural design, working with an artist (this list is not exhaustive). This creates an opportunity for students to experience learning across all three content areas.

<sup>4</sup> The term artwork, or work, as with the term Art, should be taken to include examples of fine art, design and craft in a range of traditional, contemporary, new and/or digital media.

## VISUAL STUDIES: CONTENT AREAS 1 AND 2

Content areas 1 and 2 of Visual Studies mainly reference the canon of art history. The student must choose one section of focus within content area 1, *Europe and the wider world* and one section of focus within content area 2, *Ireland and its place in the wider world*. For the written component, these must be studied using all the elements of the Visual Studies Framework. This will support students when learning in-depth about examples of art and artists. Students should be able to, analyse, discuss and decode the work studied from these two content areas. Content Area 3, *Today's World*, has been developed further in the next section as a support for teaching and learning.

It is important that students understand the thinking and rationale behind the recognised artists of the periods/movements from their chosen sections of focus. Students also need to understand any relevant contextual settings. This will help students to more fully appreciate the period and society in which the work was created and if, and how, it may have affected artists or artworks of a later movement. It is also important that students understand the wider range and types of work that were created during the periods/movements that they choose to study.

Students should be given opportunities to develop their ability to analyse artworks when examining the contemporary and historical examples of the art that they study. It is by carefully observing and describing examples of Visual Studies that students will be enabled to better identify connections, patterns and links within a single example or across several examples. Students will also be able to use this skill to analyse their own, or another's work. They will also gain insight into how similar themes may be evidenced in other examples of art or through the work of several artists over different periods/movements. These can also be influential on the student's own work.

Art is predominantly an aesthetic experience. While mainly visual in nature it is built on the understanding that all work is developed through a combination of the use of the art elements and the design principles. Whether a drawn sketch, a realised painting or sculpture, an animation, a piece of video or performance art, the artist has considered the use of these elements and principles in their work. It is important that students understand this and learn how it affects the artists' intent.

As art and artists' processes have developed over time, from the very first representations of our world in cave paintings to the latest fully immersive virtual worlds, the choice of media has been important. It is how the artist creates and communicates. Within the field of Visual Studies, students will learn about the different media that contemporary/modern and historical artists have used, and how it affected the art of their time and reflected the society and period they lived in. Students will learn that the choice of media in creating work can be very important for an artist and will also understand how this relates to choices they make for their own work.

In learning about the inventions and innovations that have enabled societies to develop, students will gain an understanding how these have also been used by artists as inspiration, or in the creation of new materials through which they can better express their ideas.

We live in a globalised world and it is important that students learn not only about Irish artwork but also that of Europe and the wider world. The art market too exerts an influence on the art world in general and students should take this into account when they are looking at examples of artworks.

### CONTENT AREA 3: TODAY'S WORLD

*Today's world* is an opportunity for students to learn about art and culture in their everyday lives through four sections of focus; *Artists: Theory and Thinking*, *Artists: Processes and Media*, *Art as Social Commentary or Commentator* and *Art and the Environment*. For the written component students will study all sections of focus in *Today's world* as part of their learning. However, students should understand that to varying degrees, all four sections are interconnected and should be referred to, where relevant, when studying the other sections. This will give students the opportunity to experience, appreciate and study examples of art and culture that exists in their everyday lives, which can support their creative thinking, making and reflective processes. *Today's world* will also draw and build on the range of knowledge, skills and understanding that students will achieve through their engagement in the three strands of *Research, Create and Respond*.

*Today's world* aims to foster and nurture the skills of critical literacy and contextual inquiry to decode, decipher and make meaning from a range of art-led experiences that students can study locally, nationally, internationally or virtually. There are many possible approaches to this, including, students engaging with art in the public domain, such as visiting local or national galleries/museums, engaging with the built/natural environment, visiting an artist in their studio or interventions by the art world within the school, such as artists in the classroom projects.

It should also be noted that Content Area 3, *Today's world*, should not be seen in isolation and students need to be made aware that links can be formed with Content Areas 1 and 2, *Europe and the wider world* and *Ireland and its place in the wider world*.

The four sections of focus are as follows:

<b>Artists: Theory and thinking</b>	<p>This section of focus will give students the opportunity to explore and learn about why the artist<sup>5</sup> makes their work, how they approach it and what happens to their work when it is completed. Students will gain an understanding of the artist's rationale behind the work they create for an audience, patron, space or location. Students will also learn how an artist's work can reflect their identity or the identity of others; that it can be a form of self-expression; that it can capture a personal journey; that it can give a voice to an artist, people, place, their story and history.</p> <p>In using the Visual Studies Framework alongside their own, independent research, students will be enabled to discover common points of reference within the thinking and reasoning of the artists they study. From here, students can be encouraged to explore and develop ideas and responses that shape their own individual creativity and artistic voice.</p>
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5 The term artist should be taken to include those who create work through fine art, design and craft in a range of traditional, contemporary, new and/or digital media. See also the footnote concerning recognised artists (p. 24).

<p><b>Artists: Processes and media</b></p>	<p>This section of focus encourages students to learn about the choices and use of materials and media (physical and/or digital) that are made by artists throughout history. Students will also learn how an artist's identity can, at times, become synonymous with their choice of media or processes they use. This can be achieved by, for example, classroom visits through programmes that support the artist working directly within the school, students visiting an artist's studio or students exploring galleries/museums.</p> <p>Using the Visual Studies Framework offers students the opportunity to explore the many processes, areas of practice, techniques and media that artists work with. These practices can call for a mix of diverse materials, sources and cultural references to stimulate and inform the creation of works. Viewing and responding to such an artist's work may also support students in identifying parallel themes or approaches in the development of their own artistic processes and practice.</p>
<p><b>Art as Social Commentary or Commentator</b></p>	<p>This section of focus will engage the students in exploring how artists create an awareness and understanding of the social, cultural, political and economic structures that affect today's societies. Artists, past and present have used art to critically examine and articulate their concerns over issues of importance as well as make sense of the world through visual means and image making. The themes and concepts that artists devise and engage with can be powerful and often have broad social and global importance.</p> <p>Using the Visual Studies Framework, students will explore this more thoroughly. They will learn how art can inspire activism and bring about change in how we see ourselves within connected communities. Art can go beyond physical spaces and engage an audience in communal debate, discussion, participation and action, and the idea and action can, in itself, be the art.</p>
<p><b>Art and the environment</b></p>	<p>This section of focus recognises the importance of the environment to artists and how it can be a primary source for inspiration and use as a medium in its own right. It also acknowledges that students are surrounded by their own local environment, which can be a source of inspiration. Art and the environment includes a range of artistic practices encompassing both historical depictions and traditional approaches to nature in art. More recent developments have seen environmental artwork that addresses social and political issues, which can include the use of the environment itself as the medium and/or the message. How an artist uses or responds to an environment reflects how they are often sensitive to questions such as the preservation of built heritage, cultural lives of people in the community, ecology and nature, etc. and recognise its importance to themes of identity.</p> <p>Using the Visual Studies Framework, the environment can be explored as a resource which sees artists often elaborate on the unique characteristics peculiar to that environment and enhance or comment on it in some way. Architecture, Land Art and the landscape itself, Street Art, Public Art, Environmental Design, urban/rural design, issues and ideas around Education for Sustainable Development, Consumer/Product Design, Interior Design, and even Online Environments are among many of the rich sources for visual research and study in this section of focus.</p>

## Appendix B: Glossary of action verbs used

VERB	DESCRIPTION
<b>Analyse</b>	study or examine something in detail, break down in order to bring out the essential elements or structure; identify parts and relationships, and to interpret information to reach conclusions
<b>Annotate</b>	add brief notes of explanation to a diagram or graph
<b>Apply</b>	select and use information and/or knowledge and understanding to explain a given situation or real circumstances
<b>Appraise</b>	evaluate, judge or consider text or a piece of work
<b>Appreciate</b>	recognise the meaning of, have a practical understanding of
<b>Assess</b>	estimate the value or importance or quality of
<b>Argue</b>	challenge or debate an issue or idea with the purpose of persuading or committing someone else to a particular stance or action
<b>Articulate</b>	clearly and fluently express an idea or feeling
<b>Calculate</b>	obtain a numerical answer showing the relevant stages in the working
<b>Capture</b>	represent or record in a lasting format
<b>Classify</b>	group things based on common characteristics
<b>Collate</b>	bringing together related information for critical comparison, research or use in creating a collection of work or ideas
<b>Comment</b>	give an opinion based on a given statement or result of a calculation
<b>Communicate</b>	use visual gestural, verbal or other signs to share meaning or exchange information. Interaction between sender and recipient; both work together to understand
<b>Compare</b>	give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout
<b>Consider</b>	describe patterns in data; use knowledge and understanding to interpret patterns, make predictions and check reliability
<b>Construct</b>	develop information in a diagrammatic or logical form; not by factual recall but by analogy or by using and putting together information
<b>Contrast</b>	detect correspondences between two ideas
<b>Convert</b>	change to another form
<b>Create</b>	process and give form to the topic of what is to be created using selected methods and material and/or to give the material used a new form
<b>Criticise</b>	state, giving reasons the faults/shortcomings of, for example, an experiment or a process
<b>Critique</b>	give a detailed analysis and assessment of something
<b>Curate</b>	to purposefully select items for others to consume and/or enjoy from among a number or range of items

<b>VERB</b>	<b>DESCRIPTION</b>
<b>Deduce</b>	reach a conclusion from the information given
<b>Define</b>	give the precise meaning of a word, phrase, concept or physical quantity
<b>Demonstrate</b>	prove or make clear by reasoning or evidence, illustrating with examples or practical application
<b>Derive</b>	arrive at a statement or formula through a process of logical deduction; manipulate a mathematical relationship to give a new equation or relationship
<b>Describe</b>	develop a detailed picture or image of, for example a structure or a process, using words or diagrams where appropriate; produce a plan, simulation or model
<b>Determine</b>	obtain the only possible answer by calculation, substituting measured or known values of other quantities into a standard formula
<b>Develop</b>	advance a piece of work or an idea from an initial state to a more advanced state
<b>Differentiate</b>	perceive the difference in or between things; form or mark differently from other such things; distinguish.
<b>Discriminate</b>	use good judgement to make careful or exact distinctions
<b>Discuss</b>	offer a considered, balanced review that includes a range of arguments, factors or hypotheses; opinions or conclusions should be presented clearly and supported by appropriate evidence
<b>Distinguish</b>	make the differences between two or more concepts or items clear
<b>Draft</b>	develop an idea or concept for planned work
<b>Edit</b>	collect, prepare, arrange, revise or correct work to form a unified sequence
<b>Empathise</b>	use awareness and focussed perception to create an intuitive connection to the object of the relationship in a way that goes beyond rational cognitive process.
<b>Envision</b>	recall memories of earlier visual impressions and create new internal ideas in a way that is comparable to sensory perception
<b>Engage</b>	enter into or become occupied by an activity or interest; to attract or hold interest and attention
<b>Estimate</b>	give a reasoned order of magnitude statement or calculation of a quantity
<b>Evaluate (DATA)</b>	collect and examine data to make judgments and appraisals; describe how evidence supports or does not support a conclusion in an inquiry or investigation; identify the limitations of data in conclusions; make judgments about the ideas, solutions or methods
<b>Evaluate (ethical judgement)</b>	collect and examine evidence to make judgments and appraisals; describe how evidence supports or does not support a judgement; identify the limitations of evidence in conclusions; make judgments about the ideas, solutions or methods



VERB	DESCRIPTION
<b>Evidence</b>	provide information indicating if something is true, or valid or to establish facts in investigation
<b>Explain</b>	give a detailed account including reasons or causes
<b>Examine</b>	consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
<b>Experience</b>	to perceive an object on the basis of aesthetic considerations and to establish a direct personal relationship.
<b>Experiment</b>	a procedure undertaken to make a discovery, test a hypothesis, or demonstrate a known fact.
<b>Experiment (artistic)</b>	approach creating either playfully or systematically but always with an unknown outcome
<b>Explore</b>	to think or talk about something in order to find out more about it
<b>Extrapolate</b>	ability to infer new information from similar or previously experienced or observed information
<b>Find</b>	general term that may variously be interpreted as calculate, measure, determine etc.
<b>Formulate</b>	express the relevant concept(s) or argument(s) precisely and systematically
<b>Group</b>	identify objects according to characteristics
<b>Identify</b>	recognise patterns, facts, or details; provide an answer from a number of possibilities; recognise and state briefly a distinguishing fact or feature
<b>Illustrate</b>	use examples to describe something
<b>Illustrate (Graphically)</b>	use drawings or examples to describe something
<b>Infer</b>	use the results of an investigation based on a premise; read beyond what has been literally expressed
<b>Investigate</b>	observe, study, or make a detailed and systematic examination, to establish facts and reach new conclusions
<b>Interpret</b>	use knowledge and understanding to recognise trends and draw conclusions from given information
<b>Interpret (aesthetic)</b>	assign meaning to objects on the basis of observations and contextual knowledge; translate the effect of an image into words by reasoning and explaining on the basis of reflection and understanding why the image is how it is and is not different
<b>Judge</b>	formulate a justified statement based on criteria
<b>Justify</b>	give valid reasons or evidence to support an answer or conclusion
<b>List</b>	provide a number of points, with no elaboration
<b>Locate</b>	pertaining to establishing the place of an object or idea within a known sequence

<b>VERB</b>	<b>DESCRIPTION</b>
<b>Measure</b>	quantify changes in systems by reading a measuring tool
<b>Model</b>	generate a mathematical representation (e.g., number, graph, equation, geometric figure) for real world or mathematical objects, properties, actions, or relationships
<b>Order</b>	describe items/systems based on complexity and/or order
<b>Outline</b>	give the main points; restrict to essentials
<b>Perceive</b>	use the senses to create internal ideas based on external stimuli (e.g. subjects, processes, situations)
<b>Plot</b>	chart, scheme or map indicating the disposition and function of objects; plan or scheme for the constitution or accomplishment of something
<b>Predict</b>	give an expected result of an event; explain a new event based on observations or information using logical connections between pieces of information
<b>Present</b>	a specific form of communication which makes images/objects perceivable for others
<b>Produce</b>	to make, create or bring about by intellectual or physical effort something for consideration or exhibition
<b>Prove</b>	use a sequence of logical steps to obtain the required result in a formal way
<b>Question</b>	interrogative expression to open a discussion
<b>Realise</b>	implement, execute or put into practice an idea or a product or a draft
<b>Recognise</b>	identify facts, characteristics or concepts that are critical (relevant/appropriate) to the understanding of a situation, event, process or phenomenon
<b>Record</b>	to cause ideas, observations, visual images, sound, data, etc. to be set down or registered on something in reproducible form
<b>Respond</b>	react to a stimulus which may be: critical, emotional, aesthetic or contextual based, or a combination of these
<b>Recall</b>	remember or recognise from prior learning experiences
<b>Relate</b>	associate, giving reasons
<b>Represent</b>	Bringing clearly and distinctly to mind by use of description or imagination
<b>Research</b>	the study of materials and sources in order to establish facts and reach new conclusions; revision of accepted theories or laws in the light of new facts
<b>Review</b>	looking over or through material in order to correct, improve or revise
<b>Sketch</b>	represent by means of a diagram or graph (labelled as appropriate); the sketch should give a general idea of the required shape or relationship, and should include relevant features
<b>Solve</b>	find an answer through reasoning
<b>State</b>	provide a concise statement with little or no supporting argument

<b>VERB</b>	<b>DESCRIPTION</b>
<b>Suggest</b>	propose a solution, hypothesis or other possible answer
<b>Synthesise</b>	combine different ideas in order to create new understanding
<b>Translate</b>	express the sense of something in terms of something else or by a different medium or mode of expression
<b>Understand</b>	have and apply a well-organised body of knowledge
<b>Use</b>	apply knowledge or rules to put theory into practice. Employ something in a targeted way.
<b>Value</b>	recognise the conceptual and creative achievement that led to the specific work. Appreciate the diversity of different solutions and forms of expression
<b>Verify</b>	give evidence to support the truth of a statement
<b>Visualise</b>	make something visible to the mind or imagination something that is abstract or not visible or present to the eye

