



Programme Module

Visual Arts Practice

leading to

Level 3 QQI Component: Visual Arts Practice 3N0591

Please note the following prior to using this programme module descriptor:

- This programme module can be delivered as a stand alone module or as part of the:
 - 1. Level 3 QQI Certificate in General Learning 3M0874**
 - 2. Level 3 QQI Certificate in Employability Skills 3M0935**
 - 3. Level 3 QQI Certificate in Information and Communication Technologies 3M0877.**
- Upon successful completion of this programme module the learner will achieve 10 credits towards the CDETb Level 3 QQI Certificates in General Learning, Employability Skills or Information and Communication Technologies.
- The learner needs to accumulate a minimum of 60 credits in order to achieve the Level 3 QQI Certificates in General Learning or Employability Skills or Information and Communication Technologies.
- Teachers/tutors should familiarise themselves with the information contained in CDETb's programme descriptor for Everyday Living Skills, Skills for the Workplace or Introduction to Information and Communication Technologies prior to delivering this programme module.
- In delivering this programme module teachers/tutors will deliver class content in line with the Guidelines for Teaching and Learning included in this programme module.
- In assessing the learner, teachers/tutors will assess according to the information included in this programme module. Teachers/tutors are required to devise Assessment Brief/s for the Collection of Work and Skills Demonstration.
- Where overlap is identified between the content of this programme module and one or more other programme module(s), teachers/tutors are encouraged to integrate the delivery of this content.
- Where there is an opportunity to facilitate the learner to produce one piece of assessment evidence which demonstrates the learning outcomes from more than one programme module, teachers/tutors are encouraged to integrate assessment.

Overview of the Programme Module

The Programme Module is structured as follows:

Section 1 to 8: contains important information for the teacher/tutor about the credit value, title, code, etc. of the programme module.

Section 9: details the learning outcomes prescribed for the programme module by QQI. These outcomes are set by QQI and cannot be changed in any way by the CDETb or individual teachers/tutors.

Section 10: outlines suggestions and guidelines for teaching the module. It contains useful information and ideas for teachers/tutors and can be helpful in clarifying learning outcomes.

Section 11: contains the relevant information in relation to the assessment of the module. As the teacher/tutor is the assessor of the work, this section is essential reading.

Section 11a specifically prescribes the way in which learners are required to present evidence for assessment.

Learner Marking Sheet: this is the marking sheet that must be attached to the assessment portfolio and signed by the teacher/tutor and the learner.

Programme Module	Award
1. Title of Programme Module Visual Arts Practice	2. Code Level 3 Visual Arts Practice 3N0591
3. Duration in Hours of Programme Module 100	4. Credit Value 10
5. Assessment Technique Collection of Work 100%	6. Specific Requirements Learners must have access to appropriate equipment.
7. Aims of the Programme Module The purpose of this award is to equip the learner with the knowledge, skill and competence to develop their awareness of how visual works of art are developed and created.	
8. Objectives:	
<ul style="list-style-type: none"> • to acquire an understanding of visual arts practice and vocabulary • to acquire an understanding of the process of arranging an exhibition • to develop the skills to create a piece of art work for exhibition. 	
9. Learning Outcomes of Level 3 Visual Arts Practice 3N0591 The learner will be able to: <ol style="list-style-type: none"> 1. describe the work of a range of artists including the media they use and influences on them 2. describe the process of creating a piece of art work 3. describe the process of arranging an exhibition of work including initial contact with gallery or exhibition space, submission of work or slides, meeting staff, preparation of work, hanging show and arranging publicity 4. discuss ways in which galleries display artwork 5. outline financial aspects of making and exhibiting artwork 6. describe ways in which to provide access to and information about visual art 7. express an idea in a piece of practical work following a process of identifying a theme or idea, drawing up a plan, identifying source material, gathering relevant information, exploring techniques and materials, and completing the piece of work 8. discuss the finished work including communication of the original idea, suitability of presentation, successful and problematic areas of work and estimation of final cost. 	
Delivery Strategies and Learning Activities	
The programme module could be delivered through classroom-based learning activities, team work, group discussions, one-to-one tutorials, field trips, case studies, role play and other relevant activities. There are practical elements to this module requiring access to a range of materials, resources and equipment and the learner should be allocated adequate time and facilities to complete each task. All practical activities should exemplify safe working practices and reinforce standard health, safety and environmental concerns.	

10. Guidelines for Teaching and Learning

Please note: the following guidelines suggest a sequence for the teaching of this module. In some cases, this may differ from the sequence of learning outcomes outlined in **section 9**.

Exploring a range of artists, the media they use and their influences

Learning Outcome 1 Describe the work of a range of artists including the media they use and influences on them

*In order to help the learner achieve **Learning Outcome 1** in particular, consider doing the following:*

- explore with learner's a range of artists including the media they use and influences on them.

The **visual arts** are artworks which are primarily visual in nature, such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, and filmmaking. They can also include many artistic disciplines such as performing arts, conceptual art, textile arts. Other areas of the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.

Meanings

Media = the materials and techniques used by an artist to produce a work.

Examples of media: this list is no means exhaustive.

Painter

- A painter is an artist who creates **paintings**. Painting is two –dimensional artwork and is the practice of applying paint, pigment, color or other medium to a surface (support base). The application of the medium is commonly applied to the base with a brush but other objects can be used. Paintings may have for their support such surfaces as walls, paper, canvas, wood, glass, lacquer, clay, copper or concrete etc.
 - Example – **Van Gogh** - The Sun Flowers

Sculptor

- A sculptor is an artist who creates **sculptures**. Sculpture is three-dimensional artwork created by shaping or combining hard materials - typically stone - or marble, metal, glass, or wood. Softer ("plastic") materials can also be used, such as clay, textiles, plastics, polymers and softer metals.
 - Example – **Jeanne Rynhart** - Molly Malone (Grafton Street)

Printmaker

- A printmaker is someone who uses the process of making artworks by **printing**, normally on paper. Each print is handmade by the artist, usually in small numbered limited editions Prints are created by transferring ink from a surface or through a prepared screen to a sheet of paper or other material.
 - Example – **Andy Warhol** - Marilyn Munroe

Muralist

- A muralist is a person who creates **murals**. A mural is any piece of artwork painted or applied directly on a wall, ceiling, or other large permanent surface. A particularly distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture.
 - Example – **Michaelangelo** – Sistine Chapel

Graffiti artist

A Graffiti artist creates any type of **public markings** that may appear in the forms of simple written words to elaborate wall paintings. Graffiti has existed since ancient times, with examples dating back to Ancient Greece and the Roman Empire. In modern times, paint, particularly spray paint, and marker pens have become the most commonly used graffiti materials. In most countries, marking or painting property

without the property owner's consent is considered defacement and vandalism, which is a punishable crime. Sometimes graffiti expresses social and political messages and a whole genre of artistic expression is based upon spray paint graffiti styles.

- Example - **Banksy** – The Rats

Ceramicist

- A person who creates **ceramic** object from clay. The word *ceramic* comes from the Greek word "κεραμικός" (*keramikos*), "of pottery" or "for pottery",¹
 - Example **Anne Geany** Irish ceramicist

Graphic artist

- A **graphic designer** is a person who works in the graphic design and graphic arts industry. A graphic designer creates the graphics primarily for published, printed, or electronic media, such as brochures and advertising.
 - **Biznetiis** (Intelligent Internet solutions) – designed www.discoverireland.ie Website

Artists and their influences (Examples: this list is no means exhaustive.)

Pablo Picasso (b.1881 Spain d.1973 France)

- Painter, Sculptor, Printmaker, ceramicist, designer (explain these mediums)

Influences:

- Pablo Picasso showed artistic ability at an early age, and when he began to study art seriously in Barcelona and Madrid, he was already a skilled painter. In the early 1900s he visited and eventually settled in Paris, where he was part of a vibrant artistic community that included Gertrude Stein. Although greatly influenced by other artists in Europe and beyond, Picasso was inventive and prolific, and early in his career earned a worldwide reputation as an innovator. Along with Henri Matisse, he is considered one of the greatest artists of the 20th century. His enormous body of work spans so many years that art experts generally separate his career into distinct phases, such as the Blue Period, the Rose Period and his most famous contribution to modern art, Cubism. Picasso, unlike so many before him, was an international celebrity as well as an important contributor to the world of art.

Henry Moore (b.1898 - d.1986 England)

- Sculptor

Influences

- The son of a coal miner, he was enabled to study at the Royal College of Art by a rehabilitation grant after being wounded in World War I. His early works were strongly influenced by the Mayan sculpture he saw in a Paris museum. From c. 1931 on he experimented with abstract art, combining abstract shapes with the human figure and at times leaving the human figure behind altogether. When materials grew scarce during World War II, he concentrated on drawings of Londoners sheltering from bombs in Underground stations. Commissions for a *Madonna and Child* and a family group turned his style from abstraction to the more humanistic approach that became the basis of his international reputation. He returned to experimentation in the 1950s with angular, pierced standing figures in bronze. Much of his work is monumental, and he is particularly well known for a series of reclining nudes. Among his major commissions were sculptures for UNESCO's Paris headquarters (1957 – 58), Lincoln Center (1963 – 65), and the National Gallery of Art (1978).

Banksy (b.1974 England)

- Muralist / Graffiti artist Painter

Influences

- Banksy is an anonymous British graffiti artist, political activist, film director and painter. His satirical street art and subversive epigrams combine irreverent dark humour with graffiti done in a distinctive stencilling technique. Such artistic works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world. Banksy's work was born out of the Bristol underground scene which involved

French street artist Blek le Rat paved the way for Banksy having painted political graffiti since the early eighties.

Blek le Rat took inspiration from the New York graffiti scene and created his own style by painting a sequence of stencilled rats around the streets of Paris before taking his art nationwide to Toulouse, Lyon and Marseille.

Jack B Yeats (b. England 1871; d Ireland 1957)

- Painter, writer and graphic artist

Influences

- Son of John Butler Yeats. He was the younger brother of the poet W. B. Yeats. He spent much of his boyhood in Co. Sligo and maintained that the landscape and light of the county inspired him to become a painter. In London he sporadically attended various art schools, including the Westminster School of Art, and worked as a black-and-white illustrator, chiefly for magazines. His early paintings were in watercolour, and he was over 30 before he began to work regularly in oils. For years his style remained essentially conservative, with some influence from Daumier, but in the mid-1920s a profound change began to take place. Yeats's handling grew much freer, his forms were defined by brushstrokes rather than by line, his hitherto dour colours grew richer and more luminous and his earlier realism gradually gave way to a moody, intimate, and highly personal romanticism. These tendencies grew even more marked over the next two decades, for example in *About to Write a Letter* (1935; Dublin, N.G.), until in Yeats's final years subject-matter is sometimes buried and almost obliterated by rich impasto, bravura brushwork and flame-like areas of colour, as in *Grief* (1951; Dublin, N.G.)

Louis le Brocquy, HRHA (b.1916 Ireland)

- Painter, designer, printmaker

Influences

- The Dublin-born artist Louis le Brocquy is recognised both in Ireland and around the world as the foremost living figure in the history of Irish art of the 20th century. Born in Dublin, Le Brocquy travelled in Europe between 1938 and 1940. Formative influences included Rembrandt, Velázquez, Goya, and Manet, while the influence of Picasso is evident in his angular approach to form. He settled in London in 1946 where his circle included Francis Bacon and William Scott. There he emerged as a designer of tapestries and as a graphic artist, later illustrating Thomas Kinsella's translation of the *Táin-Bo-Cuailgne* (1969). In the mid-1960s Le Brocquy began to produce ethereal images of the human face inspired by Irish Celtic and early Christian art. His ongoing concern with the isolation of the individual lies behind his series of paintings made in the early 1970s in response to violence in Northern Ireland.

Creating a piece of artwork

*In order to help the learner achieve **Learning Outcome 2** in particular, consider doing the following:*

Explore, describe and demonstrate the process of creating a pieces of work using examples from the art world:

1. using information you have, think of a media you would like to work in
2. look at other artists work and your environment for influences
3. create ideas and notes pages / or in a sketch book
4. look at materials needed
5. cost materials
6. what space do you need to create the artwork
7. what tools do you need to create the artwork
8. how will you create the artwork
9. what will you do with the artwork once it is created:
 - a. keep it
 - b. give it as a present
 - c. put it in an exhibition.

Arranging an exhibition

*In order to help the learner achieve **Learning Outcome 3** in particular, consider doing the following:*

Explore with the learner the process of arranging an exhibition of work including initial contact with gallery or exhibition space, submission of work or slides, meeting staff, preparation of work, hanging show and arranging publicity.

- Where can you exhibit? Art Gallery, café, shop, home, community space, church, centre, school.
- Who do you contact? Gallery owner, exhibition organiser, curator or you may be organising your own exhibition as a group.
- Contact can be – word of mouth, though the internet, open submission, or group plan.
- Once contact is made you will find out how your artwork should be presented – photos, DVD, via the internet, the piece taken in or posted to the gallery or exhibition organiser.
- Often a group called a panel will decide which pieces will be selected for the exhibition.
- Once selected the artist is informed and they will be responsible for bringing the work to the exhibition if it is not already there and collecting it after the exhibition. There are usually certain dates for this
- If the art work is for sale this will be agreed with the organisers of the exhibition. The organisers will usually take a percentage of the price of the art work. So if a piece is sold for €100.00 and the organisers take 20% the artist will get €80.00

Galleries and how they display artwork

*In order to help the learner achieve **Learning Outcome 4** in particular, consider doing the following:*

Explore & compare with the learner ways in which different types of galleries display art work

Galleries can be public owned or privately owned.

Public galleries (examples these lists are not exhaustive)

- National Gallery of Ireland
- IMMA Irish Museum of Modern Art
- The Tate Modern
- The Writers Museum has a gallery

Private galleries (examples these lists are not exhaustive)

You will find some of these on Francis Street Dublin

The gallery on the top floor of Stephens Green shopping centre Dublin

Often galleries display work in groupings (styles, eras, nationalities,)

The impressionists

Contemporary Art

Irish Art of the 20th Century

Both public and private galleries display works, all by one artist, also know as a solo exhibition

Picasso

Louis le Brocquy

Unknown artist

Both public and private galleries display work by a mixed group of artists, also known as a group show

Public galleries can display artwork from other galleries or by private collectors (someone who has brought the art work and has it in their own collection) This is often referred to as on loan

The artwork in public galleries is not usually for sale

The artwork in private galleries is usually for sale and the gallery will take a percentage of the sale (see outcome 3) this is known as commission

Both public and private galleries have space to display artwork a public gallery may have many rooms and a private gallery may only have one or two.

2D work paintings, etchings, drawings etc. are usually display by hanging on a wall.

3D work sculpture, ceramics etc. are usually displayed on the floor if they are large or on a stand often known as a plinth.

Accessible Art (Art that is open to the public)

- Texaco Children's Exhibition
- Internet sites

Finance aspects of exhibiting work

*In order to help the learner achieve **Learning Outcome 5** in particular, consider doing the following:*

Explore with the learner the financial aspects of making and exhibiting artwork

The cost of making artwork consider the following:

- cost of materials
- cost of time it takes to make work
- cost of renting space if needed
- cost of power (gas /electricity) used to create artwork /keep space warm.

Cost of preparing work for exhibition:

- cost of mounting / framing artwork

- cost of transporting artwork
- cost of insuring artwork if needed
- cost of hiring exhibition venue
- cost of advertising
- cost of commission charged by gallery.

Access to information about visual arts

*In order to help the learner achieve **Learning Outcome 6** in particular, consider doing the following:*

Explore with the learner ways in which to provide access to information about visual art

This will depend on what information a person is looking for:

books (these can be expensive)

- look in discount book shops
- look in second hand / charity shops
- libraries are a useful source and free

courses

- more practical information can be gained from attending a course

talks

- public galleries often give free talks about the exhibition they are having

internet

- once you have an idea of what you are looking for the internet is a great source of information

visit both public and private galleries

- it is good to just look around the galleries and form your own views /opinions
- public galleries also often have free leaflets on the exhibition.

The process of creating a practical piece of work

*In order to help the learner achieve **Learning Outcome 7** in particular, consider doing the following:*

Explore with the learner the process of how to develop a piece of practical work from idea to completion:

How to:

identify theme or idea

draw up a plan

identify source material

gather relevant information

Explore techniques and materials

Complete the piece of work.

At the end of the activity / task; learners should be able to:

describe through a plan, the process mapped out above from 1 – 5

demonstrate knowledge of the process of developing a piece of practical work from idea to completion by producing the piece of work described in 1-5 (photos of display, work stored in safe place)

Discussing the finished piece of work from outcome 7

*In order to help the learner achieve **Learning Outcome 8** in particular, consider doing the following:*

Explore with the learner the process of presenting the final piece of art work (outcome 7)

How to discuss the artwork include:

- communication of the original idea,
- suitability of presentation

- successful areas of work
- problematic areas of work
- estimation of final cost.

Consider using a group critique, public opinion, comment book or one to one.

11. a Specific Information Relating to the Assessment Techniques

The assessor (teacher/tutor) is required to devise Assessment Brief/s for the Collection of Work. In devising the Assessment Brief/s, care should be taken to ensure that the learner is given the opportunity to show evidence of ALL learning outcomes. Each learner is required to work alone in completing the Collection of Work. There is no facility for this Collection of Work to be completed as a group.

Evidence that the learner has achieved the learning outcomes may take a variety of forms including tutor verification of the learner’s contribution, learner’s worksheet, diagrams, cloze tests, multiple choice statements, visual presentation or another appropriate evidence in the form of written, oral, graphic, audio, visual or any combination of these. Any audio or visual evidence must be provided in a suitable format. All of the evidence must be retained in the learner’s assessment portfolio.

Collection of Work	100%
<p>The Collection of Work may be produced throughout the duration of this programme module. It must be clearly indicated where evidence covers more than one learning outcome.</p>	
<p>In producing the work the learner needs to demonstrate understanding and appreciation of visual arts practice.</p> <p>The Collection of Work must include a sketch book and provide evidence of the following:</p> <ul style="list-style-type: none"> • the learner should present a piece of work that shows understanding and includes a range of artists who use different media to create their work • the learner should present a piece of work that shows understanding and describes the step by step process of creating a piece of work in a chosen media • the learner should present a piece of work that that shows understanding and describes the step by step process of arranging an exhibition, including initial contact with gallery or exhibition space, submission of work or slides, meeting staff, preparation of work, hanging show and arranging publicity • the learner should present a piece of work that shows understanding and describes how galleries display art work • the learner should present a piece of work that shows understanding and describes the financial aspects of making and exhibiting artwork, this should include evidence of clear financial calculations • the learner should present a piece of work that shows understanding and describes how you can provide access to information about visual art • the learner should plan and complete a piece of art and include the following: <ul style="list-style-type: none"> initial notes, drawings and ideas around their chosen theme/artwork and why they chose it a plan of how they will create the artwork notes drawings, and collected information that identify source material 	

examples of worksheets, drawings and 3D object that explore techniques and materials

a completed piece of art as explored and described in outcome 7

- the learner should present the completed artwork in a one to one or in a group critique and be able to discuss the communication of the original idea. The presentation should include a discussion around successful and problematic areas of work and estimation of final cost.

11. b Assessment - General Information – Visual Arts Practice 3N0591

All instructions for the learner must be clearly outlined in an Assessment Brief.

Mapping Each Learning Outcome to an Assessment Technique	
Learning Outcomes	Assessment Technique
1. Describe the work of a range of artists including the media they use and influences on them.	Collection of Work
2. Describe the process of creating a piece of art work	Collection of Work
3. Describe the process of arranging an exhibition of work including initial contact with gallery or exhibition space, submission of work or slides, meeting staff, preparation of work, hanging show and arranging publicity	Collection of Work
4. Discuss ways in which galleries display artwork	Collection of Work
5. Outline financial aspects of making and exhibiting artwork	Collection of Work
6. Describe ways in which to provide access to an information about visual art	Collection of Work
7. Express an idea in a piece of practical work following a process of identifying a theme or idea, drawing up a plan, identifying source material, gathering relevant information, exploring techniques and material s, and completing the piece of work.	Collection of Work
8. Discuss the finished work including communication of the original idea, suitability of presentation, successful and problematic areas of work and estimation of final cost	Collection of Work

Grading

At Level 3 a Learner is graded as Successful or Referred.

Successful means that ALL the learning outcomes from the Component Specification have been demonstrated to an appropriate standard in the Learner's portfolio of assessment.

Referred means that the portfolio of assessment needs further work by the Learner before s/he can demonstrate the standard and achieve certification from QQI.


QQI
Level 3 Visual Arts Practice 3N0591
Learner Marking Sheet

Learner's Name: _____

Learner's PPSN: _____

Learners will be able to:	Evidence of the following is included in the assessment portfolio:	<input checked="" type="checkbox"/> If present in portfolio	Please indicate where evidence is to be found
1. Describe the work of a range of artists including the media they use and influences on them.	The learner should present a piece of work that includes: <ul style="list-style-type: none"> • a description of the work of at least three artists • a description of the media they use • a description of the influences on them 		
2. Describe the process of creating a piece of art work	The learner should present a piece of work that includes: <ul style="list-style-type: none"> • a description of the process of creating a piece of artwork to include at least 4 steps. 		
3. Describe the process of arranging an exhibition of work including initial contact with gallery or exhibition space, submission of work or slides, meeting staff, preparation of work, hanging show and arranging publicity	The learner should present a piece of work that includes: <ul style="list-style-type: none"> • A description of the step by step process of arranging an exhibition, include: <ul style="list-style-type: none"> ○ initial contact with gallery or exhibition space ○ submission of work or slides ○ meeting staff ○ preparation of work ○ hanging a show ○ arranging publicity. 		
4. Discuss ways in which galleries display artwork	The learner should present a piece of work that demonstrates understanding of how galleries display artwork, to include naming: <ul style="list-style-type: none"> • at least two types of gallery • at least two ways in which work is displayed 		
5. Outline financial aspects of making and exhibiting artwork	The learner should present a piece of work that demonstrates knowledge of and describes the financial aspects of making and exhibiting artwork, to		

	<p>include:</p> <ul style="list-style-type: none"> • cost of making artwork • cost of preparing work for exhibition • cost of commission charged by gallery • evidence of clear financial calculations. 		
6. Describe ways in which to provide access to an information about visual art	<p>The learner should present a piece of work that includes:</p> <ul style="list-style-type: none"> • a description of 3 ways you can access to information about visual art. 		
7. Express an idea in a piece of practical work following a process of identifying a theme or idea, drawing up a plan, identifying source material, gathering relevant information, exploring techniques and materials, and completing the piece of work.	<p>The learner should plan and complete a piece of art to include:</p> <ul style="list-style-type: none"> • initial notes • drawings and ideas around their chosen theme / artwork • why they chose it • a plan of how the artwork was created • information that identifies source material • examples of worksheets and drawings that explore techniques and materials • a completed piece of art work. 		
8. Discuss the finished work including communication of the original idea, suitability of presentation, successful and problematic areas of work and estimation of final cost	<p>The learner should present the completed artwork and show evidence of:</p> <ul style="list-style-type: none"> • discussion of the work in one to one or in a group critique • clear communication of the original idea. • discussion around successful and problematic areas of work • estimation of final cost. 		

This is to state that the evidence presented in the attached portfolio is complete and is the work of the named learner.

Learner's Signature: _____

Date: _____

Assessor's Signature: _____

Date: _____

External Authenticator's Signature: _____

Date: _____