ART APPRECIATION

RATIONALE

Art Appreciation enables students with an interest in art, but who do not necessarily wish to be artists, to immerse themselves in learning about their interest. These students are motivated to inquire about the social, cultural and chronological history of the visual arts.

Art Appreciation deepens and broadens the knowledge of those students destined to become craftspeople, architects, artists, arts administrators, exhibition curators or art gallery directors.

This course encourages students to become capable speakers and writers with thorough knowledge and true appreciation of the visual arts.

Art Appreciation belongs to a suite of TQA level 3 courses in the visual arts. It is the theoretical of the three where visual art is the underpinning knowledge. It encourages students to be confident, think critically and be innovative. Students gain the knowledge and skills required for a tertiary pathway or future business activity.
COURSE SIZE AND COMPLEXITY

This course has been assessed as having a complexity level of TQA level 3.

At TQA level 3, the student is expected to acquire a combination of theoretical and factual knowledge and technical skills. Students will use judgment when varying procedures to deal with unusual or unexpected aspects that may arise. Some skills in organising self and others are expected. TQA level 3 is a standard suitable to prepare students for further study at the tertiary level.

This TQA level 3 course has a size value of 15.

COURSE DESCRIPTION

Art Appreciation is a course designed to teach students to write and speak about the content, form and contexts of visual art.

Students will produce a minimum of nine minor assignments and a broad and deep body of support material.

The purpose of these two requirements is to provide the critical thinking, learning and knowledge required for a student to produce a major research project about visual art.

During the course students will develop research skills aligned to their individual interests in visual art in addition to a sound understanding of the social, cultural and historical contexts for art making, appraisal and administration.

This course prepares students for university studies in the broad subject areas in the arts. Art Appreciation is particularly valuable for a pathway leading to a Fine Art tertiary qualification.

DELIVERY REQUIREMENTS

Providers of this course must:

- explicitly ensure at the start of this course that students know, understand and can meet the requirements for academic integrity - authenticity and acknowledgement of sources in their work as summarised below
- devise and operate procedures that will enable the provider to take responsibility for assurance to the TQA that the project work submitted by each student for external assessment is, except where otherwise identified, the work of that student (and no other person) and that all sources have been correctly acknowledged
- confirm to the TQA that there are good grounds for confidence that any material submitted by a candidate for external assessment must, except where the source of the information, images, ideas or words is explicitly acknowledged, be the work of the candidate.
Summary of requirements regarding authenticity and academic integrity:

- nature of requirements for authenticity and academic integrity (see the TQA’s *Authenticity and Academic Integrity: A Guide*) and consequences for breaches of External Assessment Rule 4.(a), “Any material submitted by a candidate for external assessment must, except where the source of the information, images, ideas or words is explicitly acknowledged, be the work of the candidate.”

- referencing (citation) of information, images, ideas or words that are not the student’s own (see the TQA’s ‘How do I reference (cite) other people’s information, images, ideas of words used in my work?’) and the significance of – and differences between – a Reference List and a Bibliography.

COURSE REQUIREMENTS

Students must study all the topics listed in the course content and complete the work requirements.

ACCESS

There are no access restrictions.

LEARNING OUTCOMES

On successful completion of this course, learners will have knowledge and skills to:

- communicate about visual art in verbal and written form
- understand visual art in its cultural, social and historical contexts
- apply their knowledge of artistic content and concepts
- critically appraise form and composition using visual art language
- employ critical thinking, organisational and research skills
- engage with their local, national and global visual art community
- develop connections between personal experience and visual art.
COURSE CONTENT

The following content is mandatory but not exhaustive.

1 - DESCRIPTION, ANALYSIS, INTERPRETATION, EVALUATION (DAIE)

**Description**

Report on what the student can see. In addition report on who made it, when was it made, what media the artist has used and the art work’s location.

**Analysis**

Determine the form of the artwork according to the elements and principles of design. During the analysis relationships between materials, process and ideas will be revealed.

**Interpretation**

Expand on the analysis material to discuss the artist’s intention, influences and the role/responses of the audience, including the student’s thoughts. This is where cultural, social and historical contexts are embedded in the student’s appreciation of the art.

**Evaluation**

This is the place where the student can make an informed, considered and personal response to the artwork. The student should report on the art work’s success, how effectively the ideas have been communicated and what local, national and/or global significance the art work has.

2 - ART CONCEPTS

**Elements of Visual Art**

Colour, line, texture, shape, space, tone, scale, direction, form

**Principles of Design in Visual Art**

Rhythm, balance, proportion, variety, emphasis, movement, repetition, unity, dominance, contrast, complexity, simplicity

**Styles**

Gestural, expressionist, detailed, realistic, abstracted, figurative, allegorical, narrative, landscape, urban, social, political, popular, propaganda, documentary

**Techniques**

Students will need to understand the details of the following techniques as they apply to their specific areas of research.

Visual Art production techniques associated with the fields of sculpture, drawing, printmaking, painting, ceramics, installation, temporal, ephemeral, performance, photography, kinetic, DVD/video/film, multi media, graphic design, digital imaging, design (furniture, clothing, architecture)
Conventions
2 Dimensional, 3 Dimensional (High relief, low relief,) 4 Dimensional (time based),
codes, symbols and signs, expressionist, gestural, detailed, realistic, abstracted,
figurative, allegorical, narrative, landscape, urban, social, political, popular,
propaganda, documentary and technical traditions.

Traditional and Contemporary practices
Content covers the practices that have occurred throughout art history that are
tradition forming and breaking (prehistoric, indigenous, medieval, through to post
modernism and embracing many different cultures) and the art practices of today.

Terminology
The student’s learning will be helped through the development of a glossary. This is a
vocabulary of art words and meanings accumulated during the course. Visual Art
language is emphasised.

The role of the audience and critic
The course examines the relationship between the artwork, the artists and the
cultural, social and historical contexts. Students must develop their critical thinking
about the contexts for visual art production.

3 - SIGNIFICANT ASPECTS OF POST MID 19TH CENTURY VISUAL ART HISTORY
The course will include significant changes occurring in Visual Art concepts (including
perception, expression and intention) as a result of changes in technology including
the influence of photography.

4 - ART COMMUNITIES
This includes cultural, social and historical art communities and their characteristics.
Students are encouraged to make use of their local facilities such as craft makers,
tertiary institutions, libraries, local architecture, galleries, designers, illustrators and so
on.

Depth and breadth of research is achieved by encouraging students to use a broad
range of primary and secondary sources for example, magazines, books, galleries,
forums, lectures, interviews, DVDs.

For example when writing about Johannes Vermeer a student might make a
connection between Anne Zahalka (Australian photographer) and modes of
appropriation. Connections may be made through technique, content or theme.

The Internet provides access to national and international communities.
5 - READING, SYNTHESIS, PRESENTATION AND WRITING SKILLS IN THE VISUAL ARTS FIELD

Synthesis requires that students be able to report on the essential meaning of what they have read. It is a demonstration of the integration of new knowledge and deeper understanding within a field of Visual Art research.

Presentation and writing skills require students to employ a wide range of writing approaches, whilst maintaining their own voice. These approaches may include, narrative, reporting, documentation, interviews, creative responses, analysis and formal essays. Non-written assignments, such as slide shows (using PowerPoint for example) should be presented in hard copy format for assessment.

WORK REQUIREMENTS

MINOR ASSIGNMENTS

A minimum of 9 Minor Assignments are to be completed.

- 3 of these tasks may be between 300 and 500 words.
- 6 of these must be between 500 and 1000 words. Two of these must be in non-essay form.

In scope and size these two will be equivalent to a written task of between 500 and 1000 words.

Minor Assignments are designed to provide knowledge of visual art language as it applies to concepts, content, form and context. They should broaden the student’s awareness and involvement in the art world and build visual art knowledge, understanding and communication skills in preparation for the Major Paper.

Minor Assignments should include

1. Narrative or descriptive reports of e.g. art works, exhibitions, art events and art concepts
2. Analytical/critical appraisals of e.g. art works, art concepts, and published art criticism
3. Informed creative responses to e.g. art works, art concepts and exhibitions.

The two or more non-essay based tasks may take the form of:

- PowerPoints or similar multi-media presentations
- timelines or historical posters
- student created Intra/internet sites
- designed exhibition catalogues
- transcripts of interviews with artists, conservators, curators, gallery directors, collectors, arts administrators.

Non-essay based productions must be able to be submitted in a two dimensional format.
Students are encouraged to present their research to other students to improve their experience and confidence in communicating with an audience.

Drafts of the nine Minor Assignments must be retained and identified within the student’s Support Material.

MAJOR PAPER
The **Major Paper** must be a substantial piece of research that is approximately 5000 (and not exceeding 6000) words long.

The Reference List, Bibliography and direct quotations are excluded from word counts.

The Major Paper provides an opportunity for students to examine their world through substantial involvement in the history and theory of visual art. After creative and systematic research students will critically analyse and synthesise source material and express their findings in writing.

While negotiating with a supervisor, the student is encouraged to investigate something sparked by their curiosity, about which they think or feel strongly or that may be related to future study.

A topic should enable students to improve their capabilities as discerning inquirers.

When selecting the Major Paper topic, students are encouraged to:

1. seek to expand their knowledge of visual art in addition to that acquired through their Minor Assignments
2. make use of real world engagement with the art world and to see local, national or global significance in the experience
3. consider the availability of both primary and secondary sources during their research
4. recognise issues, and consider the relevance to content and concepts in contemporary Visual Art.

Knowledge and skills acquired during the production of Minor Assignments are enlisted in the production of the Major Paper. No more than 10% of verbatim material from any Minor Assignment may appear in the Major Paper.

Drafts of the Major Paper must be retained and identified within the student’s Support Material.

**Support Material**
Support Material for Art Appreciation will include the following:

- A journal/diary. This is a by-product of the student’s involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history/theory/research studies.
- Support material must include drafts of Minor Assignments and the Major Paper.

Support will include all material collected and collated throughout the year. It does not include the finished Major Paper and the finished nine Minor Assignments.
It is therefore expected that over the duration of the course the student will have built a systematic record of reference and related material.

Support Material **will** include:

- a diary or journalistic device which details, dates and times of gallery visits
- draft versions of Minor Assignments
- draft versions of the Major Paper
- personal notes and responses to discussions
- extensive bibliographies (which are records of the nature and scope of research undertaken)
- evidence of all research activities such as on-line visits to gallery sites, library catalogue searches, downloads and image files.

Support material **may** also include:

- an organised collection of gallery brochures, exhibition notes and flyers and individual investigation of particular artists
- a comprehensive glossary of art terms
- artist interviews
- an illustrated time-line
- class notes and all photocopied material such as notes on correct referencing procedures and plagiarism protocols.

**ASSESSMENT**

Criterion-based assessment is a form of outcomes assessment which identifies the extent of student achievement at an appropriate end-point of study. Although assessment – as part of the learning program - is continuous, much of it is formative, and is done to help students identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to the Tasmanian Qualifications Authority should focus on what both teacher and student understand to reflect end-point achievement.

The standard of achievement each student attains on each criterion is recorded as a rating ‘A’, ‘B’, or ‘C’, according to the outcomes specified in the standards section of the course.

A ‘t’ notation must be used where a student demonstrates any achievement against a criterion less than the standard specified for the ‘C’ rating.

A ‘z’ notation is to be used where a student provides no evidence of achievement at all.

Providers offering this course must participate in the quality assurance processes.

Internal assessment of all criteria will be made by the provider. Providers will report the student’s rating for each criterion to the Tasmanian Qualifications Authority.

The Tasmanian Qualifications Authority will supervise the external assessment of designated criteria (*). The ratings obtained from the external assessments will be used in addition to those provided from the provider to determine the final award.
EXTERNAL ASSESSMENT

The external assessment requirement for this course is via a Major Paper which assess criteria 1, 2, 3, 4, and 5.

Further information regarding external assessment processes and requirements is articulated in the TQA issued Assessment Guidelines.

QUALITY ASSURANCE PROCESSES

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

- A match between the standards for achievement specified in the course and the standards demonstrated by students
- Community confidence in the integrity and meaning of the qualification.

Processes – the Authority gives course providers feedback about any systematic differences in the relationship of their internal and external assessments and, where appropriate, seeks further evidence through audit and requires corrective action in the future.

ASSESSMENT CRITERIA

The assessment for Art Appreciation will be based on the degree to which the learner can:

1. *Use visual art language when communicating in verbal and written form
2. *Discuss the social, cultural and historical contexts of visual art
3. *Critically appraise visual art using relevant terminology and concepts
4. *Develop connections between visual art concepts and personal experience
5. *Use a variety of primary and secondary visual art sources during research
6. Initiate and collaborate in visual art enquiry
7. Manage all work requirements within a specified time frame.

* Internally and Externally assessed criteria
STANDARDS

*CRITERION 1  USE VISUAL ART LANGUAGE WHEN COMMUNICATING IN VERBAL AND WRITTEN FORM

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A student can:</td>
<td>A student can:</td>
<td>A student can:</td>
</tr>
<tr>
<td>• use basic elements and principles of design terminology when writing and speaking about visual art</td>
<td>• use many elements and principles of design terminology when writing and speaking about visual art</td>
<td>• select and use extensive and relevant elements and principles of design terminology when writing and speaking about visual art</td>
</tr>
<tr>
<td>• use at least some artistic conventions when writing and speaking about visual art</td>
<td>• use a range of artistic conventions when writing and speaking about visual art</td>
<td>• select and use extensive and relevant visual art conventions when writing and speaking about visual art</td>
</tr>
<tr>
<td>• apply cultural, social and historical terminology when writing and speaking about visual art.</td>
<td>• describe visual art ideas using cultural, social and historical terminology.</td>
<td>• interpret complex visual art ideas using cultural, social and historical terminology.</td>
</tr>
</tbody>
</table>
**CRITERION 2** DISCUSS THE SOCIAL, CULTURAL AND HISTORICAL CONTEXTS OF VISUAL ART

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A student can:</td>
<td>A student can:</td>
<td>A student can:</td>
</tr>
<tr>
<td>• make some reference to influential information about social networks</td>
<td>• use influential information about social networks such as family, local community and art fraternity during discussions about the visual arts</td>
<td>• select and use relevant information about social networks such as family, local community and art fraternity during discussions about the visual arts</td>
</tr>
<tr>
<td>such as family, local community and art fraternity during discussions about the visual arts</td>
<td>• identify cultural influences including the role of the artist, critic and audience when interpreting and evaluating visual art forms</td>
<td>• describe cultural influences including the role of the artist, critic and audience when interpreting and evaluating visual art forms</td>
</tr>
<tr>
<td>• describe cultural influences including the role of the artist, critic and audience when interpreting and evaluating visual art forms</td>
<td>• use visual art history during discussion.</td>
<td>• describe and discuss cultural influences including the role of the artist, critic and audience when analysing, interpreting and evaluating visual art forms, concepts and contexts</td>
</tr>
<tr>
<td>• include reference to visual art history during discussion.</td>
<td></td>
<td>• use relevant visual art history during discussion.</td>
</tr>
</tbody>
</table>
**CRITERION 3  CRITICALLY APPRAISE VISUAL ART USING RELEVANT TERMINOLOGY AND CONCEPTS**

<table>
<thead>
<tr>
<th>Rating 'C'</th>
<th>Rating 'B'</th>
<th>Rating 'A'</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A student can:</strong></td>
<td><strong>A student can:</strong></td>
<td><strong>A student can:</strong></td>
</tr>
<tr>
<td>• outline the main features of selected visual art</td>
<td>• describe visual art using some precision</td>
<td>• describe visual art with precision and flair</td>
</tr>
<tr>
<td>• use basic design elements during analysis of visual art</td>
<td>• use most design elements during analysis of visual art</td>
<td>• use detailed and relevant design elements during analysis of visual art</td>
</tr>
<tr>
<td>• refer to meaning when interpreting visual art</td>
<td>• describe meaning and intention when interpreting visual art</td>
<td>use analysis of design principles and elements to clearly interpret meaning and intention of visual art</td>
</tr>
<tr>
<td>• use visual art concepts during written and verbal discussion</td>
<td>• justify written and verbal arguments/statements with visual art concepts</td>
<td>• justify written and verbal arguments/statements with relevant visual art concepts</td>
</tr>
<tr>
<td>• identify visual art form, content and context using art vocabulary</td>
<td>• identify visual art form, content and context using correct art vocabulary</td>
<td>• identify and justify the use of visual art form, content and context using complex art vocabulary</td>
</tr>
<tr>
<td>• make judgements about visual art forms and content.</td>
<td>• express an opinion about visual art using analysis and interpretation.</td>
<td>• provide fully justified evaluations of visual art using analysis and interpretation.</td>
</tr>
</tbody>
</table>
**CRITERION 4  DEVELOP CONNECTIONS BETWEEN VISUAL ART CONCEPTS AND PERSONAL EXPERIENCE**

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
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<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A student can:</td>
<td>A student can:</td>
<td>A student can:</td>
</tr>
<tr>
<td>• comment on visual art research and experiences in a diary</td>
<td>• regularly maintain a visual art research diary</td>
<td>• maintain a comprehensive visual art research diary</td>
</tr>
<tr>
<td>• collect support material showing evidence of social, cultural and historical contexts</td>
<td>• regularly collect support material using relevant social, cultural and historical contextual information</td>
<td>• develop extensive support material using detailed and relevant social, cultural and historical contextual information</td>
</tr>
<tr>
<td>• with guidance, engage with local art communities</td>
<td>• engage with the local and national art communities</td>
<td>• engage with the local, national and global art communities</td>
</tr>
<tr>
<td>• participate in some verbal and written presentations, demonstrating personal involvement with issues</td>
<td>• participate in many verbal and written presentations, showing authentic engagement with issues</td>
<td>• confidently participate in many verbal and written presentations, demonstrating the ability to expand own concepts</td>
</tr>
<tr>
<td>• use suggested topics to select Minor Assignment and Major Paper works.</td>
<td>• negotiate Minor Assignment and Major Paper topics with supervisor.</td>
<td>• initiate Minor Assignment and Major Paper topics.</td>
</tr>
</tbody>
</table>
**CRITERION 5. USE A VARIETY OF PRIMARY AND SECONDARY VISUAL ART SOURCES DURING RESEARCH**

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>A student can:</td>
<td>A student can:</td>
<td>A student can:</td>
</tr>
<tr>
<td>• use at least a limited range of secondary sources during inquiry</td>
<td>• use a broad range of secondary sources during inquiry</td>
<td>• use an extensive range of secondary sources during inquiry</td>
</tr>
<tr>
<td>• visit an art and/or craft gallery, curator/administrator or designer maker and gather some relevant information</td>
<td>• use an electronic interview or discussion with local art representative/s</td>
<td>• use spoken and/or electronic interviews and discussions with local, national and/or international art community representatives</td>
</tr>
<tr>
<td>• use basic interpersonal communication to gather information from a person being interviewed</td>
<td>• use appropriate interpersonal communication skills to gather information from a person being interviewed</td>
<td>• use sophisticated interpersonal communication and recording skills to gather information from a person being interviewed</td>
</tr>
<tr>
<td>• use some relevant source material</td>
<td>• frequently use source material that is relevant to a written or spoken argument or proposition</td>
<td>• be critical in the selection of source material that is relevant to a written or spoken argument or proposition</td>
</tr>
<tr>
<td>• use simple bibliographies in presented tasks</td>
<td>• create an extensive bibliography</td>
<td>• create a well categorised and extensive bibliography</td>
</tr>
<tr>
<td>• use appropriate referencing conventions.</td>
<td>• use appropriate referencing conventions.</td>
<td>• use appropriate referencing conventions.</td>
</tr>
</tbody>
</table>
## CRITERION 6  INITIATE AND COLLABORATE IN VISUAL ART INQUIRY

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
<th>Rating ‘B’</th>
<th>Rating ‘A’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A student can:</strong></td>
<td><strong>A student can:</strong></td>
<td><strong>A student can:</strong></td>
</tr>
<tr>
<td>• select topics for study from a list of suggestions</td>
<td>• negotiate study topics with supervisor</td>
<td>• initiate own study topics</td>
</tr>
<tr>
<td>• attend activities with peers and supervisors on and off campus</td>
<td>• participate in group activities with peers and supervisors on and off campus</td>
<td>• generate and participate in group activities with peers and supervisors on and off campus</td>
</tr>
<tr>
<td>• undertake specified research activities using some information from internal or external contacts.</td>
<td>• undertake individual research activities using responses from external contacts.</td>
<td>• initiate and implement research activities incorporating collaboration with external contacts.</td>
</tr>
</tbody>
</table>
CRITERION 7   MANAGE ALL WORK REQUIREMENTS WITHIN A SPECIFIED TIME FRAME

<table>
<thead>
<tr>
<th>Rating ‘C’</th>
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<th>Rating ‘A’</th>
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</thead>
<tbody>
<tr>
<td>A student can:</td>
<td>A student can:</td>
<td>A student can:</td>
</tr>
<tr>
<td>• meet most deadlines</td>
<td>• demonstrate time management skills in meeting deadlines</td>
<td>• demonstrate efficient time management skills in meeting all deadlines</td>
</tr>
<tr>
<td>• conduct specified research activities</td>
<td>• complete all research activities</td>
<td>• plan, prioritise and complete all research activities</td>
</tr>
<tr>
<td>• retain several version-controlled drafts of major papers and assignments spread over a reasonable period of time</td>
<td>• retain several version-controlled drafts of major papers and assignments as a record of timely progress</td>
<td>• use multiple version-controlled drafts of all major papers and assignments to track the timely progress of work</td>
</tr>
<tr>
<td>• use drafts to show the development of ideas.</td>
<td>• use drafts to show the development of concepts and ideas, and improvements in presentation (structure, language etc).</td>
<td>• use the various drafts to show substantial development of ideas, additional information, reflection on previous work and refinement of presentation</td>
</tr>
</tbody>
</table>

QUALIFICATIONS AVAILABLE

Art Appreciation (with the award of):

EXCEPTIONAL ACHIEVEMENT
HIGH ACHIEVEMENT
COMMENDABLE ACHIEVEMENT
SATISFACTORY ACHIEVEMENT
PRELIMINARY ACHIEVEMENT
AWARD REQUIREMENTS

The final award will be determined by the Tasmanian Qualifications Authority from 12 ratings (7 ratings from internal assessment and 5 ratings from the external assessment).

EXCEPTIONAL ACHIEVEMENT (EA)
10 ‘A’ ratings, 2 ‘B’ rating (with 4 ‘A’ ratings and 1 ‘B’ rating in the external assessment)

HIGH ACHIEVEMENT (HA)
4 ‘A’ ratings, 5 ‘B’ ratings, 3 ‘C’ ratings (with 2 ‘A’ rating, 2 ‘B’ ratings and 1 ‘C’ rating in the external assessment)

COMMENDABLE ACHIEVEMENT (CA)
6 ‘B’ ratings, 5 ‘C’ ratings (with 2 ‘B’ ratings and 2 ‘C’ rating in the external assessment)

SATISFACTORY ACHIEVEMENT (SA)
10 ‘C’ ratings (3 ‘C’ ratings in the external assessment)

PRELIMINARY ACHIEVEMENT (PA)
6 ‘C’ ratings

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

COURSE EVALUATION

Courses are accredited for a specific period of time (up to five years) and they are evaluated in the year prior to the expiry of accreditation.

As well, anyone may request a review of a particular aspect of an accredited course throughout the period of accreditation. Such requests for amendment will be considered in terms of the likely improvements to the outcomes for students and the possible consequences for delivery of the course.

The TQA can evaluate the need and appropriateness of an accredited course at any point throughout the period of accreditation.

COURSE DEVELOPER

The TQA acknowledges the significant leadership of Mrs Jane Diprose and the work of Judith McDonald and Eve Beecroft in the development of this course.
ACCREDITATION
The accreditation period for this course is from 1 Jan 2011 until 31 Dec 2015.

VERSION HISTORY

Version 1 – Accredited Version. This course replaces Art Appreciation ARA5C which expired on 31 Dec 2010.

Version 2 – 8 June 2012 Minor amendments to align course document with external assessment process and changes to External Assessment Rule 4.(a).

VERSION CONTROL
This document is a Word version of the course. It is not a TQA controlled version. The current PDF version of the course on the TQA website is the definitive course.