



Studio Arts

Victorian Certificate of Education Study Design

COVER ARTWORK WAS SELECTED FROM THE TOP ARTS EXHIBITION. COPYRIGHT REMAINS THE PROPERTY OF THE ARTIST.



Latoya BARTON
The sunset (detail)
from a series of twenty-four
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK
Visage (detail)
201.0 x 170.0 cm
synthetic polymer paint, on cotton duck



Liana RASCHILLA
Teapot from the *Crazy Alice* set
19.0 x 22.0 x 22.0 cm
earthenware, clear glaze, lustres



Nigel BROWN
Untitled physics (detail)
90.0 x 440.0 x 70.0 cm
composition board, steel, loudspeakers,
CD player, amplifier, glass



Kate WOOLLEY
Sarah (detail)
76.0 x 101.5 cm, oil on canvas



Chris ELLIS
Tranquility (detail)
35.0 x 22.5 cm
gelatin silver photograph



Christian HART
Within without (detail)
digital film, 6 minutes



Kristian LUCAS
Me, myself, I and you (detail)
56.0 x 102.0 cm
oil on canvas



Merryn ALLEN
Japanese illusions (detail)
centre back: 74.0 cm, waist (flat): 42.0 cm
polyester cotton



Ping (Irene) VINCENT
Boxes (detail)
colour photograph



James ATKINS
Light cascades (detail)
three works, 32.0 x 32.0 x 5.0 cm each
glass, fluorescent light, metal



Tim JOINER
14 seconds (detail)
digital film, 1.30 minutes



Lucy McNAMARA
Precariously (detail)
156.0 x 61.0 x 61.0 cm
painted wood, oil paint, egg shells, glue, stainless steel wire

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IMPORTANT INFORMATION

Accreditation period

Units 1–4: 2010–2014

The accreditation period commences on 1 January 2010.

Other sources of information

The *VCAA Bulletin* is the only official source of changes to regulations and accredited studies. The *VCAA Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCAA Bulletin*. The *VCAA Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at www.vcaa.vic.edu.au

To assist teachers in assessing school-assessed coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The current year's *VCE and VCAL Administrative Handbook* contains essential information on assessment processes and other procedures.

VCE providers

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

Photocopying

VCE schools only may photocopy parts of this study design for use by teachers.

Introduction

RATIONALE

The creative nature of visual art provides individuals with the opportunity for personal growth, the expression of ideas and a process for examining identity. The exhibition of visual art offers an insight into the diverse interpretations of life and its experience by artists. Engagement with visual art facilitates creative thinking and the development of new ideas, it also supports connection and exchange within communities and beyond.

VCE Studio Arts encourages and supports students to recognise their individual potential as art makers and presents a guided process to assist their understanding and development of artmaking. The study establishes effective art practices through the application of an individual design process to assist the student's production of a folio of artworks.

The theoretical component of this study is an important basis for studio practice as it offers students a model for inquiry that can support their artmaking practices. Students' research focuses on the visual analysis of artworks and investigates how artists have interpreted sources of inspiration and influences in their artmaking. Students examine how artists have used materials, techniques and processes to create aesthetic qualities. They study how artists have developed styles and explored their cultural identity in their artwork. Students use this knowledge to inform their own processes to support their artmaking.

The foundation for the individual design process is established in Units 1 and 2 where students develop an understanding of how to source artistic inspiration related to their individual interests. Through the study of artists from different cultures, students recognise the diversity of aesthetic qualities and examine a range of interpretations of ideas and themes. In practical application students identify elements of inspiration for the development of their own creative artworks and explore a wide variety of materials and techniques.

In Unit 3 the student uses an exploration proposal to define an area for the development of a visual design process that is based on their individual concepts and ideas. The exploration proposal underpins the student's working process and is used as a reference for the development and reflection of the design process. This enables the student to establish an understanding about how to generate a range of potential directions for the production of possible future artworks.

In Unit 4 students develop a creative folio of finished artworks based on selected potential directions. Students evaluate the use of materials, techniques and aesthetics in relation to the successful communication of their ideas in their finished artworks.

AIMS

This study is designed to enable students to:

- express themselves creatively through artmaking and come to understand how to support and sustain their art practice;
- develop an individual design process to support the development of artworks;
- develop, practise and refine specialised skills appropriate to particular art forms and media selected for artmaking;
- analyse and draw inspiration from the ways in which artists use various visual elements, together with materials and techniques, in the production of their individual artworks;
- develop an awareness of aesthetic qualities in the production of their individual artworks;
- develop and apply skills in visual analysis including the use of appropriate terminology in relation to their own artwork and artists studied;
- acquire an understanding of how artists develop styles and interpret subject matter;
- extend their understanding of the roles and methods involved in the presentation of artworks;
- develop an understanding of professional art practices related to the exhibition of artworks to an audience.

Students review current industry practices and examine the different environments and contexts where artists make their work.

The exhibition of artworks is integral to Studio Arts and students are encouraged to visit a variety of exhibition spaces throughout their course of study, reflect on the different environments and examine how artworks are presented to an audience.

STRUCTURE

The study is made up of four units.

Unit 1: Artistic inspiration and techniques

Unit 2: Design exploration and concepts

Unit 3: Studio production and professional art practices

Unit 4: Studio production and art industry contexts

Each unit deals with specific content contained in areas of study and is designed to enable students to achieve a set of outcomes for that unit. Each outcome is described in terms of key knowledge and key skills.

ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

DURATION

Each unit involves at least 50 hours of scheduled classroom instruction.

CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be announced in the *VCAA Bulletin*. The *VCAA Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCAA Bulletin*.

MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of VCE Studio Arts to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified if they are required to submit material to be audited.

SAFETY

This study may involve the handling of potentially hazardous substances and/or the use of potentially hazardous equipment. It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study. Students must be made aware of and practise the safe and appropriate use of materials and techniques in relation to both themselves and the environment.

Information and resources to support teachers are available from National Association for Visual Artists (NAVA) at: www.visualarts.net.au/advicecentre/healthsafety

An alternative search facility and database of health and safety information for artists is provided at: www.ci.tucson.az.us/arthazards/medium.html

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities.

EMPLOYABILITY SKILLS

This study offers a number of opportunities for students to develop employability skills. The ‘Advice for teachers’ section provides specific examples of how students can develop employability skills during learning activities and assessment tasks.

LEGISLATIVE COMPLIANCE

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

Assessment and reporting

SATISFACTORY COMPLETION

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the 'Advice for teachers section'.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

AUTHENTICATION

Work related to the outcomes of each unit will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current year's *VCE and VCAL Administrative Handbook* for authentication procedures.

LEVELS OF ACHIEVEMENT

Units 1 and 2

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In VCE Studio Arts the student's level of achievement will be determined by school-assessed tasks and an end-of-year examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current year's *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Studio Arts are as follows:

- Unit 3 school-assessed task: 33 per cent
- Unit 4 school-assessed task: 33 per cent
- End-of-year examination: 34 per cent

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

Unit 1: Artistic inspiration and techniques

This unit focuses on using sources of inspiration and individual ideas as the basis for developing artworks and exploring a wide range of materials and techniques as tools for communicating ideas, observations and experiences through artmaking.

Students also explore and research the ways in which artists from different times and cultures have interpreted and expressed ideas, sourced inspiration and used materials and techniques in the production of artworks.

AREA OF STUDY 1

Developing art ideas

This area of study focuses on the development of individual ideas and the identification of sources of inspiration to be used as starting points for making art. Students explore artmaking practices that use a variety of methods to communicate and develop ideas.

Students explore different sources as starting points for the making of artworks. These may include reflections on personal experiences, ideas and issues as well as the observations of people, societies, natural and constructed objects and environments. Various methods of recording sources of inspiration are identified and developed into a visual language through a variety of ways; for example, from observation students produce realistic renderings through hand-drawn or photographic methods and contrast them with expressive or abstracted interpretations. Students consolidate their experience through a process of progressive reflection on the development of their individual ideas and the artwork they produce.

Outcome 1

On completion of this unit the student should be able to source inspiration, identify individual ideas and use a variety of methods to translate these into visual language.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

This knowledge includes

- diverse sources of inspiration used to generate ideas;
- a range of methods for communicating ideas, observations and experiences through artworks;
- methods of selecting, organising and using visual reference material;
- types of visual and written methods used for recording the reflection of ideas and work produced.

Key skills

These skills include the ability to

- generate ideas and identify sources of inspiration;
- use a variety of methods to translate ideas, observations and experiences through a visual language or art form; for example, representational and descriptive, interpretative, expressive, responsive and analytical;
- select, create, organise and use visual reference material to support artmaking;
- reflect on ideas and work produced through oral and written forms.

AREA OF STUDY 2

Materials and techniques

This area of study focuses on the use of materials and techniques in the production of artworks.

Students explore a range of materials and techniques. They develop skills and learn to safely manipulate particular characteristics and properties of materials. They investigate the way various visual effects and aesthetic qualities can be achieved. Students convey individual ideas through the use of different materials and techniques. To consolidate the knowledge gained, students undertake a process of reflection and evaluation in written and visual forms of the work produced.

Outcome 2

On completion of this unit the student should be able to explore and use a variety of materials and techniques to support and record the development of individual ideas to produce artworks.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

This knowledge includes

- characteristics and properties of a variety of materials and techniques;
- materials and techniques used to produce a range of visual effects;
- sources of inspiration to explore individual ideas;
- materials and techniques used to convey individual ideas;
- methods for recording and evaluating the process of making artworks.

Key skills

These skills include the ability to

- investigate and explore materials and techniques appropriate to artmaking and particular art forms;
- research the characteristics and properties of particular materials and techniques;
- use materials and techniques to produce a range of visual effects;
- explore the expressive qualities of materials and techniques to convey individual ideas;
- evaluate and record the exploration and use of materials and techniques.

AREA OF STUDY 3

Interpretation of art ideas and use of materials and techniques

This area of study focuses on the way artists from different times and cultures have interpreted ideas and sources of inspiration and used materials and techniques in the production of artworks.

The work of artists from different times and cultures is studied in order to gain a broader understanding of how artworks are conceived and produced. Students begin to compare and contrast the way artists have used similar and different materials and techniques and interpreted ideas and sources of inspiration in producing artworks. Students research a range of resources to support the identification and discussion of materials and techniques appropriate to artists' work, becoming familiar with art language and with some of the terminology used in art analysis.

Outcome 3

On completion of this unit the student should be able to discuss how artists from different times and cultures have interpreted sources of inspiration and used materials and techniques in the production of artworks.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

This knowledge includes

- sources of inspiration for artists' ideas and production of artworks;
- ways in which artists from different times and cultures have interpreted ideas and sources of inspiration;
- types of materials and techniques used in making artworks in particular art forms;
- ways in which artists from different times and cultures have used materials and techniques;
- relevant resources and methods of research;
- a familiarity with art language and terminology.

Key skills

These skills include the ability to

- use a range of resources to research how artists interpret ideas and sources of inspiration and use materials and techniques;
- identify and describe sources of inspiration for artists' ideas and production;
- compare and contrast the ways in which artists from different times and cultures have interpreted ideas and sources of inspiration;

- identify and discuss the ways in which artists have used various materials and techniques in making artworks in particular art forms;
- compare and contrast the ways in which artists from different times and cultures have used materials and techniques;
- use appropriate art language and terminology in discussion of artwork.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

The assessment task for Outcomes 1 and 2 is:

- a selection of exploratory work showing sources of ideas and inspiration translated into visual form through the use of a variety of materials and techniques.

Assessment tasks for Outcome 3 are:

- an extended response;
- short-answer responses.

Assessment tasks for Outcome 3 should include visual material.

Unit 2: Design exploration and concepts

This unit focuses on students establishing and using a design process to produce artworks. The design process includes the formulation and use of an individual approach to locating sources of inspiration, experimentation with materials and techniques, and the development of aesthetic qualities, directions and solutions prior to the production of artworks.

Students also develop skills in the visual analysis of artworks. Artworks made by artists from different times and cultures are analysed to understand the artists' ideas and how they have created aesthetic qualities and identifiable styles.

AREA OF STUDY 1

Design exploration

This area of study focuses on developing artworks through an individual design process based on visual research and inquiry.

In developing an individual design process, students learn to explore ideas and sources of inspiration. Students respond to stimulus to generate ideas related to context and items; for example, the environment, personal experiences and human emotion. They experiment with materials and techniques, practise skills and use art elements including line, tone, shape, colour, texture and other elements such as sound and light, to produce particular aesthetic qualities. Students learn to generate a range of directions, and analyse and evaluate these before the production of artworks.

Outcome 1

On completion of this unit the student should be able to develop an individual design process, including visual research and inquiry, in order to produce a variety of design explorations to create a number of artworks.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

This knowledge includes

- the nature and structure of an individual design process;
- a range of sources of information to support ideas for artmaking such as evidence of the works of other artists;

- techniques for generating a range of directions and solutions;
- characteristics and nature of materials and techniques;
- a range of art elements such as line, colour, texture, tone, form, shape, sound and light, and an understanding of aesthetic qualities.

Key skills

These skills include the ability to

- develop an individual design process;
- explore and use ideas and sources of inspiration;
- explore and develop a range of directions and solutions;
- use materials and apply techniques;
- use art elements to create aesthetic qualities;
- research, analyse and evaluate directions explored;
- produce artworks.

AREA OF STUDY 2

Ideas and styles in artworks

This area of study focuses on an analysis of artworks. Artworks by artists and/or groups of artists from different times and cultures are analysed in order to understand how art elements and principles are used to communicate artists' ideas, and create aesthetic qualities and identifiable styles. These art elements include line, tone, shape, colour, texture and may include other elements such as sound and light. Visual principles may include repetition, scale and space. The use of signs, symbols and images for their implied meaning are also identified and discussed. In analysing artworks, students further develop appropriate art terminology and skills in researching and using a variety of references.

Outcome 2

On completion of this unit the student should be able to analyse and discuss the ways in which artists from different times and cultures have created aesthetic qualities in artworks, communicated ideas and developed styles.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

This knowledge includes

- art elements used in artworks such as line, tone, shape, colour, texture and other elements that may include sound and light, and, where appropriate, other elements and principles such as repetition, scale and space;
- signs, symbols and/or images used in artworks for their implied meaning;
- ways in which art and, where appropriate, other elements and principles have been used to produce aesthetic qualities, communicate ideas and develop styles in artworks by artists from different times and cultures;
- relevant resources and methods of research;
- appropriate art language and terminology.

Key skills

These skills include the ability to

- identify and discuss art elements and, where appropriate, other principles in artworks;
- identify and discuss signs, symbols and/or images used in artworks for their implied meaning;
- compare and contrast ways in which art elements and, where appropriate, other principles have been used to produce aesthetic qualities, communicate ideas and develop skills in artworks by artists from different times and cultures;
- evaluate the use of art elements and signs, symbols and/or images to create aesthetic qualities, communicate ideas and develop styles;
- use appropriate art terminology and research a range of references;
- develop and present a discussion that uses appropriate art language and references of visual material.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of two outcomes. As a set these outcomes encompass both areas of study.

Demonstration of achievement of Outcomes 1 and 2 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

The assessment task for Outcome 1 is:

- a folio including design explorations and artworks.

Assessment tasks for Outcome 2 are:

- an extended response;
- short-answer responses.

Assessment tasks for Outcome 2 should include visual material.

Unit 3: Studio production and professional art practices

This unit focuses on the implementation of an individual design process leading to the production of a range of potential directions and solutions. Students develop and use an exploration proposal to define an area of creative exploration. They plan and apply a design process to explore and develop their individual ideas. Analysis of these explorations and the development of the potential directions is an intrinsic part of the design process to support the making of finished artworks in Unit 4.

For this study, the exploration proposal supports the student to identify a direction for their design process. The design process is individually determined by the student. It records trialling, experimenting, analysing and evaluating the extent to which their art practices successfully communicate their aims and ideas. From this process students can develop directions for the development of finished artworks in Unit 4.

The study of artists and their work practices and processes may provide inspiration for students' own approaches to artmaking. Students investigate and analyse the response of artists to a wide range of stimuli, and examine their use of materials and techniques. They explore professional art practices of artists in relation to particular artworks and art form/s and identify the development of styles in artworks. Throughout their study of art processes, students also consider the issues that may arise from the use of other artists' work in the making of new artworks. Students are expected to visit at least two different exhibition spaces in their current year of study.

AREA OF STUDY 1

Exploration proposal

This area of study focuses on the development of an exploration proposal that creates a framework for the individual design process. The exploration proposal is prepared prior to the design process, and may be expanded upon during the initial stages of the design process. The exploration proposal is developed on an individual basis and sets out the student's own creative responses to formulating the content and parameters of the design process. The exploration proposal addresses the focus and subject matter to be developed, ideas to be explored, and the art form/s through which the design process will be developed. It also includes the sources of inspiration, conceptual possibilities and aesthetic qualities to be investigated. Students identify the materials and techniques to be explored and developed in the planning of the design process.

The exploration proposal supports the future development of artmaking, and remains a reference point for the reflection and analysis of the development of artwork throughout the design process.

Outcome 1

On completion of this unit the student should be able to prepare an exploration proposal that formulates the content and parameters of an individual design process, and that includes a plan of how the proposal will be undertaken.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

This knowledge includes

- the characteristics of an exploration proposal;
- the structure of a design process including a plan;
- conceptual possibilities and ideas to be explored in the design process;
- the focus and subject matter to be explored in the design process;
- art form/s to be explored in the design process;
- sources of inspiration to be investigated, analysed and interpreted in the design process;
- the nature and aspects of aesthetic qualities to be achieved in the design process;
- materials to be explored in the design process with a proposal as to how the characteristics of selected materials may support the communication of ideas;
- the techniques to be developed in the design process;
- art language and terminology.

Key skills

These skills include the ability to

- prepare an exploration proposal;
- discuss conceptual possibilities and explain the ideas to be explored;
- describe and explain the focus and subject matter to be communicated and developed;
- describe the art form/s to be explored; for example, photography, digital imaging, textiles, painting, installation art, assemblage, printmaking, drawing, film, video;
- discuss the sources of inspiration to be investigated and analyse in relation to student's individual ideas;
- communicate how the aesthetic qualities may be explored in relation to the ideas;
- explain the materials to be explored;
- explain the techniques to be developed with a proposal as to how selections may support the communication of ideas;
- explain the selection of materials and techniques in light of the analysis of specific constraints;
- plan the design process;
- apply appropriate art language and terminology.

AREA OF STUDY 2**Design process**

This area of study focuses on an individual design process that has been documented in the exploration proposal in Area of Study 1. The design process is developed in sufficient breadth and depth to support the student to produce a range of creative potential directions. A selection of these potential directions form the basis for the production of a folio of finished artworks completed in Unit 4.

Throughout the individual design process, the student investigates the focus, subject matter, sources of inspiration and art form/s through the exploration and development of ideas, materials, techniques and aesthetic qualities. Students explore, clarify and consolidate ideas. As they progress through the design process students identify the development and evolution of potential directions, which will form the parameters of future artworks. Students further develop skills of reflection, analysis and evaluation of experimental and developmental work, and provide clarification of ideas and working processes in annotation. Through annotation students progressively record their thinking and working practices to support the design process.

Students progressively refine their ideas, techniques, materials and processes, and aesthetic considerations discussed in the exploration proposal. Students employ a visual diary that demonstrates in both written and visual form the development of the potential directions throughout the design process.

On completion of Outcome 2, the student should have presented a range of potential directions. From this range the student should select potential directions that will be used to generate artworks in Unit 4 for the production of a cohesive folio. Selected potential directions should be considered carefully to ensure the potential for the development of artworks. The student will make selections based on the potential directions that most effectively communicate concepts, ideas and aesthetics documented in the exploration proposal. Selected potential directions should provide the scope for the student to demonstrate the refinement of techniques, and the application of materials appropriate to the communication of ideas.

Outcome 2

On completion of this unit the student should be able to present an individual design process that produces a range of potential directions, which reflects the concepts and ideas documented in the exploration proposal.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

This knowledge includes

- ways of responding creatively to sources of inspiration and ideas in the exploration proposal;
- methods of exploring and developing ideas in the exploration proposal to support the development of the individual design process;
- methods for conceptual and aesthetic development of subject matter including experimental and exploratory work;
- properties of materials and techniques appropriate to the selected artmaking and art form/s;
- processes of reflection, analysis and evaluation;
- strategies for developing, identifying and evaluating a range of potential directions throughout the design process;
- methods for recording and documenting the working processes;
- appropriate art language and terminology;
- methods of organising the development of artworks.

Key skills

These skills include the ability to

- use an exploration proposal as a frame for an individual design process;
- interpret and respond to the sources of inspiration and ideas in the exploration proposal;
- develop subject matter and ideas conceptually and aesthetically;
- explore materials to meet individual goals;
- develop and refine techniques appropriate to the communication of individual ideas;
- document reflections, and analyse and evaluate the experimental and developmental work, including the clarification of ideas and working processes;
- develop a range of creative potential directions throughout the design process, documented in the exploration proposal, that communicate concepts and ideas;
- identify, document and evaluate the explorations throughout the design process;
- use appropriate art language and terminology to annotate thinking and working practices.

AREA OF STUDY 3

Professional art practices and styles

This area of study focuses on professional art practices in relation to particular art form/s and the development of styles in artworks. Students investigate the ways in which artists have interpreted subject matter, influences, cultural contexts, and communicated ideas and meaning in making artworks. The use of materials, techniques, processes and working methods of artists to make artworks, and the ways in which artists have developed aesthetic qualities and styles in artworks are also considered. Students identify and review the issues, legal obligations and ethical considerations that may arise from the use of other artists' work in the making of new artwork, including a familiarity with appropriation and originality, copyright law, licensing agreements and the moral rights of artists.

In this area of study, students develop an understanding of the selected art form/s in more than one historical and/or cultural context/s; for example, students may study artists and artworks in an art form made in different historical periods, or students may study artists and artworks in an art form in different cultural contexts, which may have been made during the same time period. Research is undertaken of and appropriate art language and terminology applied to professional art practice and artmaking. Students are expected to study at least two artists.

Outcome 3

On completion of this unit the student should be able to discuss art practices in relation to particular artworks of at least two artists and analyse ways in which artists develop their styles.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

This knowledge includes

- the legal obligations and ethical considerations involved in the use of the work of other artists in the making of new artwork, including a familiarity with appropriation and originality, copyright law, licensing agreements and the moral rights of artists;
- art practices related to particular artworks or art form/s in more than one historical and/or cultural context/s;

- analysis of how artworks reflect the artists' interpretations of subject matter, influences, cultural contexts and communication of ideas and meaning;
- examples of artworks from different historical and/or cultural contexts;
- materials, techniques and processes used in the production of artworks;
- aesthetic qualities and styles of artworks.

Key skills

These skills include the ability to

- analyse and discuss the legal obligations and ethical considerations involved in the use made of the work of other artists in the making of new artwork;
- discuss ways in which artworks reflect artists' interpretations of subject matter, influences, cultural contexts and communication of ideas and meanings;
- analyse and discuss ways in which artists employ materials, techniques and processes;
- analyse the ways in which aesthetic qualities and styles are developed;
- discuss artistic practices and ways in which artists develop aesthetic qualities and styles in their artwork with reference to art elements such as line, colour, texture, tone, form, shape, movement, sound and light;
- research and discuss art practices in relation to particular artworks or art form/s, and the ways in which artists develop styles in their artwork.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook for this study that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

To demonstrate satisfactory completion of Unit 3 Outcome 3, students must present evidence of understanding art practices in particular art forms, ways in which artists develop styles, and considerations involved in the use of the work of other artists in the making of new artwork.

Outcome 3

Discuss art practices in relation to particular artworks of at least two artists and analyse ways in which artists develop their styles.

Typical forms of evidence may include a combination of the following:

- a collection of annotated research materials
 - responses to structured questions
 - an annotated visual report
 - an essay
 - an oral presentation.
-

Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by a school-assessed task and an end-of-year examination.

Contribution to final assessment

The school-assessed task for Unit 3 will contribute 33 per cent.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 34 per cent.

School-assessed task 1

The school-assessed task in Unit 3 of Studio Arts encompasses Outcomes 1 and 2. This school-assessed task will be assessed initially by the teacher using criteria published in an assessment handbook and will be subject to external review by a panel appointed by the Victorian Curriculum and Assessment Authority. Details of school-assessed task 1 are set out in the following table.

Outcomes	School-assessed task 1
<p>Outcome 1 Prepare an exploration proposal that formulates the content and parameters of an individual design process, and that includes a plan of how the proposal will be undertaken.</p>	<p>An exploration proposal and a developmental folio (including a visual diary) that presents an individual design process, which explores and develops the concepts and ideas set out in the exploration proposal, and produces a creative range of visual explorations and potential directions that will form the basis of artworks in Unit 4.</p>
<p>Outcome 2 Present an individual design process that produces a range of potential directions, which reflects the concepts and ideas documented in the exploration proposal.</p>	<p>Subject to external review</p>

Unit 4: Studio production and art industry contexts

This unit focuses on the production of a cohesive folio of finished artworks. To support the creation of the folio, students present visual and written documentation explaining how selected potential directions generated in Unit 3 were used to produce the cohesive folio of finished artworks. These artworks should reflect the skilful application of materials and techniques, and the resolution of ideas and aesthetic qualities.

This unit also investigates aspects of artists' involvement in the art industry, focusing on a variety of exhibition spaces and the methods and considerations involved in the preparation, presentation and conservation of artworks. Students examine a range of environments for the presentation of artworks exhibited in contemporary settings. Students are expected to visit at least two different exhibition spaces in their current year of study.

AREA OF STUDY 1

Folio of artworks

This area of study focuses on the production of a cohesive folio of finished artworks developed from the selected potential directions that have been identified in the individual design process in Unit 3. The production of artworks is supported by the focus, reflection and evaluation process described in Area of Study 2. In this area of study a cohesive folio demonstrates identified relationships between the artworks that are interpreted through aesthetics, themes, concepts and/or materials and techniques.

The final artworks are created in selected art form/s, presented in a manner appropriate to those art form/s, and reflect an understanding of the art form/s and related materials and techniques. Materials and techniques are skilfully applied, and ideas, techniques and aesthetic qualities are resolved. The student's aims are realised and ideas communicated in the final artworks.

The folio will consist of no fewer than two finished artworks. However, the number of artworks will be determined by the nature, the scale and complexity of the work undertaken. The completed folio will demonstrate a cohesive relationship between the final artworks.

Outcome 1

On completion of this unit the student should present a cohesive folio of finished artworks, based on selected potential directions developed through the design process, that demonstrates skilful application of materials and techniques and that realises and communicates the student's ideas.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

This knowledge includes

- ways of presenting objectives of the folio focus;
- materials and techniques appropriate to particular art form/s;
- the depiction of subject matter in artworks;
- the resolution of aesthetic qualities in artworks;
- methods for the realisation and communication of ideas in artworks;
- techniques for the production and presentation of artworks appropriate to the student's ideas and the selected art form/s;
- ways to create relationships between artworks to present a cohesive folio.

Key skills

These skills include the ability to

- articulate the focus of the folio;
- use selected potential directions to support the production of artworks;
- apply materials and techniques appropriate to particular art form/s and utilise their inherent characteristics;
- depict subject matter;
- resolve aesthetic qualities;
- realise and communicate ideas in artworks;
- create relationships between artworks.

AREA OF STUDY 2**Focus, reflection and evaluation**

This area of study requires students to reflect on their folio and produce an evaluation of the finished artworks. Students provide visual and written documentation of the selected potential directions that were used as the basis for the final artworks in Unit 4 Area of Study 1. The documentation must identify the refined focus of the production of the folio, including the reasons why specific potential directions, developed in the design process in Unit 3, have been selected to produce the folio in Unit 4. At the completion of the folio, students examine and reflect on the communication of ideas, the use of materials and techniques, the resolution of aesthetics and the relationships that have been formed in the cohesive folio. They document how the artworks will be presented to support the communication refined throughout the individual design process. They may explain any refocusing and provide visual support materials that demonstrate the refinement of skills and techniques employed in the folio.

Outcome 2

On completion of this unit the student should be able to provide visual and written documentation that identifies the folio focus and evaluates the extent to which the finished artworks reflect the selected potential directions, and effectively demonstrate a cohesive relationship between the works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

This knowledge includes

- appropriate art language and terminology;
- objective of folio focus;
- appropriate methods for reflection and evaluation;
- ways in which potential directions contribute to the production of finished artworks;
- ways in which the finished artworks relate to each other;
- methods of applying materials and techniques;
- aesthetic qualities of finished artworks;
- ways in which ideas are communicated in finished artworks;
- methods relevant to the presentation of a cohesive folio;
- types of evidence to support the use of potential directions in the finished artworks including visual and written documentation.

Key skills

These skills include the ability to

- use appropriate art language and terminology;
- identify and describe the focus and subject matter of the folio;
- explain the ways in which potential directions contributed to the production of finished artworks;
- provide visual evidence of selected potential directions used to produce the finished folio of artworks;
- explain any further refinement to the possible directions in order to produce artworks;
- reflect on the effectiveness of finished artworks to communicate ideas and aims;
- analyse how the finished artworks realise the communication of ideas;
- discuss how relationships are established between finished artworks;
- explain how materials and techniques were applied in the finished artworks;
- explain how aesthetic qualities were resolved in the finished artworks;
- discuss the presentation of the cohesive folio.

AREA OF STUDY 3**Art industry contexts**

This area of study focuses on the analysis of requirements and conditions of environments where artworks are presented. For exhibition, the artist enters the realm of the art industry where galleries, curators and designers play various roles to support the presentation and promotion of artworks.

Students examine a variety of exhibition spaces and review the methods and considerations involved in the preparation, presentation and conservation of artworks. As part of this requirement, students visit at least two different exhibition spaces in their current year of study.

The conservation of artwork is a concern of artists, the personnel associated with art spaces where the artworks are placed, and the public. Students develop an awareness and understanding of processes and considerations involved in the display of artworks to a wider audience. Students develop their awareness and understanding of the exhibition of artworks, focusing on the production, presentation, promotion and marketing of art. Students may select from exhibitions in commercial and public galleries, museums, community environments, public spaces, online in virtual spaces, and other alternative art spaces. Further information on the selection of suitable exhibitions can be found in the 'Advice for teachers' section of this study design and the study resource list published online at www.vcaa.vic.edu.au

Outcome 3

On completion of this unit the student should be able to examine and explain the preparation and presentation of artworks in at least two different exhibition spaces, and discuss the various roles, processes and methods involved in the exhibition of artworks.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

This knowledge includes

- the role of public galleries, commercial galleries and other art spaces;
- curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and displaying artworks in current exhibitions;
- methods and considerations involved in the conservation and preservation of artworks including materials, lighting, temperature, storage, presentation and artist intention;
- processes associated with production, presentation, promotion and marketing of art;
- particular characteristics of types of exhibition spaces;
- art language and terminology appropriate to the task.

Key skills

These skills include the ability to

- describe and compare the roles of public galleries, commercial galleries and other art spaces;
- discuss curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and/or displaying artworks;
- identify and discuss methods and considerations involved in the conservation of artworks;
- employ appropriate art language and terminology.

ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook for this study that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

To demonstrate satisfactory completion of Unit 4 Outcome 3, students must present evidence of understanding the roles, methods and considerations involved in the preparation and presentation of artworks, in particular, in relation to at least two exhibition spaces.

Outcome 3

Examine and explain the preparation and presentation of artworks in at least two different exhibition spaces, and discuss the various roles, processes and methods involved in the exhibition of artworks.

Typical forms of evidence may include a combination of the following:

- a collection of annotated research materials
 - responses to structured questions
 - an annotated visual report
 - an essay
 - an oral presentation.
-

Assessment of levels of achievement

The student's level of achievement in Unit 4 will be determined by a school-assessed task and an end-of-year examination.

Contribution to final assessment

The school-assessed task for Unit 4 will contribute 33 per cent.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 34 per cent.

School-assessed task 2

The school-assessed task in Unit 4 of Studio Arts encompasses Outcomes 1 and 2. This school-assessed task will be assessed initially by the teacher using criteria published in an assessment handbook and will be subject to external review by a panel appointed by the Victorian Curriculum and Assessment Authority. Details of school-assessed task 2 are set out in the following table.

Outcomes	School-assessed task 2
<p>Outcome 1 Present a cohesive folio of finished artworks, based on selected potential directions developed through the design process, that demonstrates skilful application of materials and techniques and that realises and communicates the student's ideas.</p> <p>Outcome 2 Provide visual and written documentation that identifies the folio focus and evaluates the extent to which the finished artworks reflect the selected potential directions, and effectively demonstrate a cohesive relationship between the works.</p>	<div style="background-color: #cccccc; padding: 10px; width: fit-content; margin: 0 auto;">Subject to external review</div> <p>A cohesive folio of finished artworks and an evaluation of the finished cohesive folio.</p>

End-of-year examination**Description**

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority. All the key knowledge and key skills that underpin Outcome 3 in Units 3 and 4 are examinable.

Conditions

The examination will be completed under the following conditions:

- Duration: one and half hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

Contribution to final assessment

The examination will contribute 34 per cent.

Further advice

The Victorian Curriculum and Assessment Authority publishes specifications for all VCE examinations on the Victorian Curriculum and Assessment Authority website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Units 3 and 4 sequence together with any sample materials.

Advice for teachers

DEVELOPING A COURSE

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study broadly describe the learning context and the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and key skills which relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the key knowledge and key skills identified in the outcome statements in each unit.

For Units 1 and 2, teachers should select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills and different learning styles. Tasks do not have to be lengthy to enable a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For some outcomes, or aspects of an outcome, the assessment tasks are prescribed.

The practical component of the study supports the student's artmaking through the application of a design process. Students plan and discuss ideas in an exploration proposal that is used to support the development of ideas through the application of materials, techniques and aesthetic elements. In Units 3 and 4 students discuss and evaluate thinking and working practices throughout the exploration process. They progressively nominate and evaluate the most successful refined explorations as potential directions. This information is recorded in a visual diary. At least two potential directions are selected and developed into final artworks. Students present the cohesive folio of finished artworks and reflect on their ideas, processes and final outcomes in an evaluation.

The theoretical component of the study is an important support to studio practice. Research offers students a model for inquiry that informs their own artmaking practices. The research focuses on the visual analysis of artworks and investigates how artists have interpreted sources of inspiration and influences in their artmaking. It requires students to examine how artists have used materials, techniques and processes and created aesthetic qualities. Students investigate how artists have developed styles and processed their cultural identity in their artwork. Students use this information to inform their own processes to support their artmaking.

Theoretical components of study

The theoretical components across Units 1 to 4 require substantial and adequate attention in the teaching and learning program and must be integrated throughout the course of study.

It is vital that the appropriate areas of theoretical study inform the practical areas as this approach offers depth and context to support stronger and informed authentic artmaking. Theory should be engaging for students and where possible offer direct relevance to students' artmaking.

Visual language

The development of a visual language is ongoing for students throughout Units 1 to 4.

Visual language simply refers to the ability to communicate visually. Artmaking skills and aesthetic awareness is evidenced in a student's ability to employ the formal elements including line, colour, texture, tone, form and shape. In other contemporary artworks, students may employ sound, space, light and time.

Students also explore other aspects of visual language through effectively using art principles to support composition such as balance, focal point, unity, harmony, contrast and rhythm.

Ability to employ a visual language is evidenced in the process and production of artworks themselves. Students reflect on their art practice and offer insights into their thinking and technical processes through reflective written annotation.

Exploration proposal

An exploration proposal is written prior to the commencement of the individual design process. It is a document that outlines the student's ideas, including a plan on how the student proposes to develop and explore aesthetic qualities, materials and techniques. The proposal identifies any artistic inspiration that supports the student's ideas. The proposal is used to assist and plan how the student will use their time to complete the individual design process. The exploration proposal should be written on an individual basis; the final written document should extend beyond a set formula or pro forma and should demonstrate a student's individual approach. The proposal should cover all areas listed in the nature of the task. The exploration proposal is continually referred to throughout the design process to support the identification of appropriate directions for the development of ideas.

Design process

The individual investigation, exploration and refinement of the student's ideas and conceptual possibilities through the use of aesthetic qualities and materials and techniques are used to create a range of potential solutions. The design process can be presented in a variety of ways suitable to the individual needs of the student or the art form being developed. For example, the use of a visual diary with photographic evidence of the development of trials may be used to support a future ceramic folio; or screen dumps of digital photography or animations showing development of imagery may be suitable to support a future animation folio. All trials and explorations are annotated and evaluated throughout the design process. All work in the individual design process should relate to the communication of the student's ideas as outlined in the exploration proposal. Students undertake to explore any materials and techniques they intend to use in Unit 4. For example, if a student is exploring textiles or garment construction in Unit 4 they document experience of and record evidence of the preliminary exploration throughout the design process in Unit 3.

Art industry contexts – gallery visits

It is vital that students of this study are provided with experiences where they can directly engage with artworks in the context of the environment in which they are presented. Students' visits to exhibition spaces may be used as stimulus for artmaking, inform their technical practice, support their study regarding professional art practices and styles, and address Unit 3 Outcome 3 and Unit 4 Outcome 3.

To achieve Outcome 3 in Unit 4, students are required to visit a minimum of at least two different exhibition spaces. It is recognised that exhibitions of interest may be scheduled in galleries at different times throughout the year. Students may visit public and commercial art galleries, other alternative art spaces; indoors or outdoors or virtual gallery spaces at any convenient and appropriate time throughout the year of their enrolment in the study. When visiting exhibitions throughout the year, students may record information regarding the preparation and presentation of artworks in addition to researching information about the various roles, processes and methods employed in the exhibition of artworks. It is important to note that appropriate virtual exhibitions should make references to the selection of artworks, digital design presentation and curatorial considerations undertaken prior to the launch of the exhibition. Appropriate virtual exhibitions for study will provide additional online information that supports the student's ability to address the key knowledge and key skills related to Unit 4 Outcome 3. Teachers should encourage a selection of exhibitions and gallery spaces that affords the student to achieve the outcome at the highest possible performance. Virtual gallery spaces that simply offer an inventory of the gallery's collection without additional curatorial or presentational information are unsuitable choices to use to achieve the outcome. Students should be encouraged to collect appropriate information in the context of the exhibition space visited for their reference when responding to tasks that address the outcome. A selection of exhibition spaces, galleries and museums can be sourced from the resources list at: www.vcaa.vic.edu.au/vce/studies/studioarts/studioindex.html

Student use of resource material

Students should be encouraged to undertake broad research to support their study. Students should not include stimulus or pre printed material in their design process or finished artworks without the appropriate annotation and acknowledgement of all original sources.

SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements and key knowledge and key skills.

A list of suitable resources for this study has been compiled and is available from the Studio Arts study page on the Victorian Curriculum and Assessment Authority website: www.vcaa.vic.edu.au

VICTORIAN ESSENTIAL LEARNING STANDARDS (VELS)

The VCE Studio Arts study design is a discipline-based study that builds on the knowledge and skills developed in the VELS Discipline-based Learning strand in the Arts domain.

The VELS Arts domain draws on the arts disciplines of art, dance, drama, media, music and visual communication and is organised into two dimensions: *Creating and making* and *Exploring and responding*. It supports students to explore personal interests and develop skills, knowledge and understanding relevant to specific art forms and disciplines in increasingly sophisticated ways.

The key links to the VCE Studio Arts study are as follows:

In the *Creating and making* dimension students:

- design, make and present artworks;
- develop skills in making decisions about creative ways of generating and implementing ideas;
- reflect on their experiences and observations and consider their learning about styles and forms;
- explore concrete and abstract concepts to generate ideas;

- understand and experiment with aesthetic qualities through the selection and manipulation of art elements, principles and conventions to effectively realise their ideas and communicate their interpretations of issues and concepts;
- use evaluation and reflection on their artworks and maintain a record of their exploration, development and refining of ideas, arts elements and principals, techniques and processes when making and presenting artworks.

In the *Exploring and responding* dimension students:

- observe, research and critically discuss a range of contemporary, traditional, stylistic, historical and cultural examples of artworks in the disciplines and forms in which they are working;
- analyse, interpret, compare and evaluate the stylistic, technical, expressive and aesthetic features of artworks created by a range of artists and made in particular times and cultural contexts;
- describe and discuss ways that their own and others' artworks communicate and challenge ideas and meaning;
- use appropriate arts language and, in the artworks they are exploring and responding to, refer to specific examples;
- comment on the impact of artworks, forms and practices on other artworks and society in general.

EMPLOYABILITY SKILLS

Units 1 to 4 of the Studio Arts study provide students with the opportunity to engage in a range of learning activities. In addition to demonstrating their understanding and mastery of the content and skills specific to the study, students may also develop employability skills through their learning activities.

The nationally agreed employability skills* are: Communication; Planning and organising; Teamwork; Problem solving; Self-management; Initiative and enterprise; Technology; and Learning.

Each employability skill contains a number of facets that have a broad coverage of all employment contexts and are designed to describe all employees. The table below links those facets that may be understood and applied in a school or non-employment related setting, to the types of assessment commonly undertaken within the VCE study.

Assessment task	Employability skills: relevant facets
Exploratory visual artwork	<p>Communication (sharing information)</p> <p>Problem solving (developing creative and innovative solutions, developing practical solutions, applying a range of strategies to problem solving)</p> <p>Learning (being open to new ideas and techniques)</p> <p>Initiative and enterprise (being creative, generating a range of options, initiating innovative solutions)</p>
Annotated folio of artworks	<p>Communication (writing to the needs of the audience, sharing information)</p> <p>Problem solving (developing creative and innovative solutions, developing practical solutions, applying a range of strategies to problem solving)</p> <p>Learning (being open to new ideas and techniques)</p> <p>Initiative and enterprise (being creative, generating a range of options, initiating innovative solutions)</p> <p>Self-management (having knowledge and confidence in own ideas and visions, evaluating and monitoring own performance, taking responsibility, articulating own ideas and visions)</p>

*The employability skills are derived from the Employability Skills Framework (*Employability Skills for the Future*, 2002), developed by the Australian Chamber of Commerce and Industry and the Business Council of Australia, and published by the (former) Commonwealth Department of Education, Science and Training.

Assessment task	Employability skills: relevant facets
Written responses	<p>Communication (writing to the needs of the audience, sharing information)</p> <p>Problem solving (developing creative and innovative solutions, developing practical solutions, applying a range of strategies to problem solving)</p> <p>Learning (being open to new ideas and techniques)</p> <p>Initiative and enterprise (being creative, generating a range of options, initiating innovative solutions)</p>
Exploration proposal	<p>Communication (visual communication to the needs of the audience, sharing information)</p> <p>Problem solving (developing creative and innovative solutions, developing practical solutions, applying a range of strategies to problem solving)</p> <p>Learning (being open to new ideas and techniques)</p> <p>Initiative and enterprise (being creative, generating a range of options, initiating innovative solutions)</p> <p>Self-management (having knowledge and confidence in own ideas and visions, taking responsibility, articulating own ideas and visions)</p>
Presentation of an individual design process Presentation of a cohesive folio	<p>Communication (visual communication to the needs of the audience, sharing information)</p> <p>Problem solving (developing creative and innovative solutions, developing practical solutions, applying a range of strategies to problem solving)</p> <p>Learning (being open to new ideas and techniques, having enthusiasm for ongoing learning; managing own learning)</p> <p>Initiative and enterprise (being creative, generating a range of options, initiating innovative solutions)</p> <p>Self-management (having knowledge and confidence in own ideas and visions, evaluating and monitoring own performance, taking responsibility, articulating own ideas and visions)</p> <p>Planning and organising (planning the use of resources including time management, managing time and priorities)</p>
Report (oral/written/visual)	<p>Communication (sharing information; speaking clearly and directly; writing to the needs of the audience)</p> <p>Planning and organising (collecting, analysing and organising information)</p> <p>Technology (having a range of basic IT skills, using IT to organise data)</p>

LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Shaded examples are explained in detail in accompanying shaded boxes.

Unit 1: Artistic inspiration and techniques

AREA OF STUDY 1: Developing art ideas

Outcome 1

Source inspiration, identify individual ideas and use a variety of methods to translate these into visual language.

Examples of learning activities

compile items of visual imagery and other sources of inspirational material relevant to the student's individual ideas; for example, digital photographs to provide stimulus for explorations and artistic influences relevant to their individual ideas; students reflect through evaluation how these sources inspire their own artmaking

investigate and research artists such as the futurist artists, the Claude Flight printmaking group and David Hockney who expressed movement in their artwork; use this research to explore digital photography and the movement of athletes, and the manipulation and repetition of elements using digital technology

explore a variety of processes to develop ideas and inspire personal responses; manipulate visual imagery to communicate a range of ideas; for example, subtract, simplify, metamorphosise, animate, combine, abstract

investigate the use of recycled or renewable objects to create new artworks; research the work of Elizabeth Gower, Rosalie Gascoigne and other artists who have used recycled materials in their artwork; explore the use of pattern and repetition using these objects

explore and investigate the artworks of dada artists: Marcel Duchamp, Francis Picabia, Hannah Hoch, Kurt Schwitters and Raoul Hausman; use these works as inspiration and create a series of humorous satirical artworks relating to the current political issues of the day

research a range of still life artists from different periods as inspiration to create new works; create a series of images using objects of different sizes; consider depth of field, colour theory, overlapping techniques, negative and positive areas, space and the relationship between objects; review artists such as Jan Davidsz de Heem, Morandi, Cezanne, Matisse, Picasso, Rembrandt, Criss Canning, Margaret Preston, Margaret Olley

explore mark making techniques by using ink and calligraphy brushes to devise an abstract etching composition; interpret the rhythm and expression of Asian and African music as a stimulus; review artists such as Kim Westcott, Fred Williams; explore text formations in Japanese calligraphy or Islamic formations

Detailed example**SCULPTURAL COLLAGE: URBAN LANDSCAPE**

Compile a series of visual images of the urban landscape. Employ digital photography, observational drawings, images from the mass media.

Collect discarded objects; for example, soft drink cans, plastic bottles and lids, ring pulls, timber, old keyboards, metcards.

Explore the use of found objects, looking at the patterns, colour, and repetition of objects used in relation to communicating ideas about the urban landscape. Repetitive sculptural collage can be explored using the everyday objects collected. Colour and pattern are strong elements that form the basis of these explorations and characterise elements of the urban landscape.

Discuss and document the process of developing skills and ideas related to the urban landscape.

Research artists who use found objects to create new artworks. For example, Rosalie Gascoigne's use of yellow soft drink crates to create representations of the Australian landscape or Lionel Bawden who uses pencils to create sculptural forms. Lorraine Connelly-Northey uses found materials, both industrial and organic, such as corrugated iron, fencing wire, feathers and shells, and applies her knowledge of Aboriginal coil weaving to transform recycled materials into traditional forms such as kooliman and dilly bags. Donna Marcus collects discarded kitchen utensils and assembles them into large sculptural forms that reflect remembered kitchens.

AREA OF STUDY 2: Materials and techniques

Outcome 2

Explore and use a variety of materials and techniques to support and record the development of individual ideas to produce artworks.

Examples of learning activities

explore patterns in nature through photography working with both digital and analogue cameras; photograph several different patterns in a variety of lighting conditions; in the darkroom explore printing techniques, such as solarisation, toners, split filters; in the classroom hand-colour montages of developed photographs; manipulate and use software to create a variety of visual effects

explore a range of stencil techniques to develop a series of images that reflect a commentary on youth culture; for example, paper stencils for one-off designs, silkscreen for mass production of works on paper, fabrics or clothing

explore the subject matter of everyday refuse through a variety of drawing techniques and materials; for example, oil and dry pastel, charcoal and shellac, coloured pencils

explore a variety of painting sculptural techniques to develop a series of forms based on stylised organic motifs; for example, ceramics, wire, plaster carving, lost wax casting, assemblage

explore the dada and surreal collage techniques; investigate a variety of overlapping graphic compositions: swirls, cascade, grid and schematic using found and created two-dimensional images from postcards, *National Geographic* magazines and other materials; scan fragments into photosoftware and manipulate further

Detailed example

EXPLORING DIFFERENT MEDIA AND TECHNIQUES

Explore the textural qualities of objects discarded by society. For example, examine hard rubbish collections on nature strips or visit a local tip and take photographs of refuse and discarded metal objects.

Use a range of materials and techniques to translate the deteriorating surfaces into visual form. Draw from observation and photographs, manipulate digital imagery to emphasise the peeling layers, expressively apply layers of media, crayon and pastel to capture the textural surface. Rub surfaces

with wax crayons (frottage), add inks to develop depth, apply oil sticks expressively on board, scrape back to reveal ground colours.

Research examples of artists' work created through layering of materials. For example, Alberto Giacometti's layered drawings, Anselm Kiefer's textured use of a variety of materials in his compositions and Antoni Tàpies scraping back of layers to create visual tensions. Document and evaluate the processes and artists investigated.

AREA OF STUDY 3: Interpretation of art ideas and use of materials and techniques

Outcome 3

Discuss how artists from different times and cultures have interpreted sources of inspiration and used materials and techniques in the production of artworks.

Examples of learning activities

compare and contrast artworks based on a common theme considering artistic influence, cultural contexts, interpretation of subject matter, media and techniques; examples of themes include the figure, the environment, portraiture, the natural world, interiors, text and words, abstraction

research artists who have explored aspects of the suburbs, such as Howard Arkley, John Brack, Jenny Watson, Dale Hickey and Stephen Haley; compile initial research in a chart under the following headings: ideas presented, sources of inspiration, artistic influence, materials and techniques; in written and visual form compare the different approaches taken to the same subject matter

research the connections between the figurative sculpture of Classical Greece and the work of artists such as Michelangelo, Rodin, Henry Moore, Alberto Giacometti, Duane Hanson and Ron Mueck, Inge King, Lisa Roet, Patricia Piccinini and Ricky Swallow; investigate sources of inspiration, materials and techniques used by each artist

research artists who were inspired by popular culture, contemporary society and consumerism; for example, Andy Warhol, Jeff Koons, Fiona Hall, Robert MacPherson, Andreas Gursky and Tim Johnson who incorporated and redefined popular imagery and icons in their artwork

compare and contrast the wood block prints of Japanese artists and the prints of the floating world – ukiyo-e – such as Katsushika Hokusai and the prints of Albrecht Durer; consider the influences of time and culture on the way the artists represent the narrative aspects of their printmaking and the depiction of subject matter, use of aesthetic qualities and style developed

research the way artists from different times and cultures have represented architectural forms in their artworks

research the connections between German Dada, Russian Constructivism and Neo-Dada Pop Art images; consider the connections between the times and cultures and in particular how collages and photomontages reflected the photographic materials and social climate; for example, Hannah Hoch, John Heartfield, George Grosz, Rodchenko, Robert Rauschenberg and Richard Hamilton

consider the changing Australian identity and how it has been examined in the work of artists such as Fredrick McCubbin, Albert Tucker, Julie Dowling, Gordon Bennett, Guan Wei, Brook Andrews, Vernon Ah Kee, Adam Hill, Anne Zahalka, Max Dupain

Detailed example**ARCHITECTURE IN ART**

Compile a resource folder of artists from Australia and Europe who portray architecture in their artworks: Jeffery Smart, Howard Arkley and Callum Morton from Australia; Camille Pissarro from France and William Turner from England.

Compile a worksheet of questions and headings which can be applied to each artist in order to provide a focus for discussion and comparison.

For example:

- What type of architecture is depicted?
 - What inspired the artists to depict architecture in their paintings or artworks?
 - Identify any historical or contemporary influences on the artists that may have contributed to their work.
 - What influence may the time, place and cultural background have on the style of the artwork?
 - What materials and techniques have been used?
- Have the materials and methods of creating the artwork influenced the style of the painting or artwork?
 - What is the artwork's purpose or meaning?
 - Look for reviews or critiques of the artist's work in order to understand how others view the work. What is your response to the artworks?
 - Are there any aspects of the artists and artworks you have studied that could be adapted to suit your own artwork?
 - Do any of the techniques used by the artists inspire you to investigate and appropriate their applications in your own explorations?
 - Compare the artists different approaches to the same subject matter, and the effects of the use of different materials and techniques to create artworks. Review the different timeframes and cultural contexts of the artist and examine the influence on the development of a particular style.

Unit 2: Design exploration and concepts

AREA OF STUDY 1: Design exploration

Outcome 1

Develop an individual design process, including visual research and inquiry, in order to produce a variety of design explorations to create a number of artworks.

Examples of learning activities

students explore their personal responses and interpretations of themes and concepts throughout a design process:

- identify source of inspiration, ideas, subject matter, concepts
- research
- explore and experiment with materials and techniques that support effective communication of ideas
- evaluate, select and develop artworks

students may develop a design process from a variety of starting points:

- explore the elements of pattern and repetition present in constructed environment as inspiration for abstract acrylic or oil paintings
- explore the idea of 'time' through digital photography, digital manipulation and animation
- capture and explore everyday routines which often go unnoticed, such as brushing teeth, opening the fridge, collecting mail and tying shoe laces; capture these actions through photography, draw from observation, stylise imagery and develop into a series of drawings
- explore and translate natural forms into semi abstract ceramic forms
- explore ideas associated with living in a consumer/disposable society; photograph, scan and photocopy objects such as mobile phones, iPods, head phones, keyboards and cables; experiment with recreating items through photocopied transferrals, montage and digital collage
- explore the potential of the computer and photocopier to deconstruct, enlarge, distort, repeat, crop and/or minimise images taken from the landscape; review the work of artist Lindy Lee for inspiration
- explore intersections between art, science and technology, considering the work of those who have explored the human body as subject matter such as Leonardo da Vinci, Gunther von Hagens, Orlan, Stelarc, Godwin Bradbeer; hand-colour with water colour pencils or apply ink washes, water colours, coffee, tea, shellac, thread, glue, paperclay segments and textured papers in various combinations to simulate complex close-ups of the human form
- explore textile design and digital photography and present the finished work in different contexts or environments

Detailed example**EXPLORE TEXTILE DESIGN AND DIGITAL PHOTOGRAPHY**

In creating a garment and photographing the work in different environments, students may:

- Explore different dress or garment designs and fabric dyeing that reflect ideas about water and the sea.
- Develop drawings that convey the movement and changing nature of water and the sea.
- Explore colour and movement through the use of different dyes and fabrics.
- Experiment with folding and gathering dyed fabrics to create the effects of moving water.
- Select images and explorations that will be used to create a dress or garment.
- Research a variety of interesting locations where the garment can be worn and photographed.
- Explore different aspects of composition when photographing the garment in the landscape that will enhance the relationship between the garment and the environment; for example lighting, weather and water.
- Explore possible manipulation, distortion, enhancement of the images using software programs.
- Create a series of digital photographs that enhance the design of the dress or garment, for example use soft natural lighting, exaggerated colour, overlaying of pattern.
- Using a variety of media such as paint, ink, oil pastels and sand, layer washes of colour and other mark making over the photographs to enhance the image. Imbed sand into a final layer of clear gloss varnish over the whole photograph to create a wet effect on the surface of the image.
- Document the design process with annotations of each stage of exploration.
- Evaluate the final artworks. Evaluation should include how successfully the materials and techniques have been used, use of aesthetic qualities and the successful communication of ideas.
- Place the dress or garment on a mannequin or support structure and surround it with the mounted photographic explorations to show the direct links between the artworks.

AREA OF STUDY 2: Ideas and styles in artworks

Outcome 2

Analyse and discuss the ways in which artists from different times and cultures have created aesthetic qualities in artworks, communicated ideas and developed styles.

Examples of learning activities

identify the art elements and principles utilised in the artworks; analyse the use and manipulation of these elements in a variety of artworks

select two inspirational artists related to the ideas explored in Outcome 1; select two artworks by each artist; place acetate or tracing paper over the works and identify the predominant elements and principles present in each work; analyse and discuss the application of the aesthetic qualities in a written response

analyse the use of aesthetic qualities in a range of artworks; devise a series of questions to stimulate discussion and analysis; for example, how does the artist's use of colour help to convey a particular mood or feeling? do any colours appear to stand out more than others? what are the qualities of these colours that support their depth, recession or protrusion? describe the line present in the work; does the line project an emotional response? is the quality of line the same all over the composition? discuss the shapes present in the composition; which visual features distinguish the artist's work from other artists? collate information in order to recognise differences in the styles and approaches that artists have employed

Detailed example

ANALYSIS OF TWO ARTWORKS

Aboriginal art and Op Art.

Research the artwork of English painter Bridget Riley.

- How has Riley used pattern and visual tricks to create illusions in her artworks?
- How has the scale of her artworks impacted on the communication of ideas?
- How has hard-edge technique influenced the style of her artworks?
- How did the Op artists use psychology, mathematics and physics in their work?
- How does it make you feel looking at the optical illusions? Notice the way your eyes and brain react to the work.

Research Aboriginal artist Emily Kame Ngwarreye.

- How has Ngwarreye used colour and pattern to explore her connection to country?

- Research the narrative aspects of her artworks and those of other Australian Indigenous artists.
- How has she developed style and communicated ideas and beliefs in her paintings?
- How does the scale of her larger works affect your reading of the painting?
- Inspect the work closely and from a distance and compare your aesthetic appreciation of the different views.

In a written response, compare the work of both artists and their use of pattern and colour. Determine the impact of environment and culture upon the artist through observation and research of artworks.

Unit 3: Studio production and professional art practices

AREA OF STUDY 1: Exploration proposal

Outcome 1

Prepare an exploration proposal that formulates the content and parameters of an individual design process, and that includes a plan of how the proposal will be undertaken.

Examples of learning activities

make a list of possible topics or themes

develop ideas for:

- subject matter
- sources of inspiration relevant to individual ideas
- aesthetic qualities
- art forms, materials and techniques

research artists who explored similar ideas and/or worked in the same art form

prepare a questionnaire for students as a starting point for brainstorming ideas to form the basis of the exploration proposal; include questions such as what type of music do you enjoy and why? what was the last film you saw and what aspects do you remember? describe a memorable event in your life? where did you grow up? if you could say something to the world what would it be? what visual techniques have you explored previously, what did you enjoy and why? do you have a level of interest or competence in techniques previously explored? what materials and techniques would you like to explore further and why?

direct students to draft ideas and share them with a partner, ask three to five questions of each other's drafts; take in turns to ask partners to describe what they understand each other's drafts to be about; after peer feedback ask students to fill in the gaps and edit their draft appropriately so that it reflects a more comprehensive understanding of the ideas and directions of the exploration proposal

use a variety of sources to review contemporary artists speaking about their work; for example, newspaper articles, video clips, film; note their identified inspiration, sources for ideas, influence of their background and culture, use and experimentation of materials and techniques and exploratory processes; examine the content to find parallels or inspiration for developing an individual exploration proposal

visit a local exhibition asking students to seek inspiration for creating ideas or finding a focus for materials and techniques

offer students a series of technical workshops in a variety of techniques employing different materials

Detailed example

STUDENT'S EXPLORATION PROPOSAL – EXCERPT

The beauty of imperfection

'I see that there will be no end to imperfection, or to doing things the wrong way. Even if you grow up no matter how hard you scrub, there will always be some other stain, or spot, somebody frowning.'
from Margaret Atwood's *Cats Eye*.

This quote has stayed with me long after finishing Margaret Atwood's novel, *Cats Eye*, as I believe it exposes the common struggle humans experience between unrelenting forces of perfectionism and the 'unwanted' forces of imperfection. I have been a perfectionist ever since I was a child, placing extreme pressure on myself to succeed based on unrealistic expectations and standards I placed on myself. Atwood's words, however, finally broke the vicious cycle I have been otherwise trapped in. The reality dawned on me that satisfaction and beauty never comes as anything less than perfection, the only beauty in life is when one is able to finally step back and embrace their imperfections.

This year I am passionate about celebrating imperfection through my artwork, encouraging the acceptance of nature and of people by revealing the beauty of what is organic. Beauty has become restricted to what is considered to fit 'within' the frame in society, the idealistic notion of beauty that dictates slowing down the ageing process and covering up wrinkled skin, masking the spiritual beauty that lies dormant within. I want to try and extend that frame, uncovering and exposing the unconscious beauty of faults and defects, moving away from the mass media's projection of beauty which is unrealistic and towards an imperfect aesthetic world. I will explore imperfection in nature and in people, eradicating the barriers that prevent us from seeing and appreciating true beauty.

By using rough and simplistic style, I will investigate the natural aesthetic surfaces of people and their outward projection of emotion through capturing the facial expressions which are usually kept concealed from the physical appearance. Humans disassociate themselves with their emotional experiences such as anger or depression; however, I would like to capture the beauty of anger which is normally perceived as a frightening and 'imperfect' emotion.

In Units 1 and 2, I explored different media and materials to create textural qualities, this year I would like to take that further by embedding images of emotional faces to portray different emotional aspects and feelings from within. I would therefore

like to juxtapose the physical textures that I create with images that are transferred onto canvas or board using turpentine, by rubbing over the back of a photograph. I am interested in the natural process of disintegration as it is only natural that everything eventually falls to pieces. The elderly are beyond chasing perfection and exude a natural self acceptance which I believe personifies imperfect beauty. I would like to investigate the texture of wrinkled skin through the use of different materials, distorting fabric and tissue paper from its natural flow of being flat; scrunching it up and gluing it down so that it gives a wrinkled effect. I would like to explore the encaustic method as by layering I might achieve different surfaces and tensions of imperfection in society. By incorporating wax with different pigments and manipulating the wax I will create a variety of surfaces, textures and visual effect that I hope will create depth within the composition. This relates to the fact that beauty is not only skin deep opposing artists who simply replicate what lies before them in an idealistic way.

I have been inspired by Robert Rauschenberg. His innovative style embraced the juxtaposition between painting, collage and sculpture. The artist combined a range of mediums as his paintings evolved from traditional oil paint brushed onto a canvas to include collages of transferred images and mixed media. I would also like to explore a broad range of materials such as paper, glass enamel, fabrics, gold pigment and images taken from pictures books and my own photographs. I intend to fuse all different textured elements together to try and convey the beauty of imperfection. I would like to imitate his abstract style, in order to reflect imperfect aesthetic qualities. Rauschenberg's 'Red painting' involves an exploration of the different layers and effects of one monochromatic colour. I would like to explore the tonal variation of certain colours in order to convey the intensity of flawed emotion. I would like to prove that a single colour, such as black or grey can look very colorful when isolated by itself. Rauschenberg's spontaneous painting has a certain order to it, he has created unity through colour and balance. I intend to apply materials and paint loosely and boldly, to concentrate on achieving a balanced composition that can prove that imperfection and chaos can be beautiful and ordered. I want to emulate the artist's intense use of layering and the different aesthetic textures and surfaces he creates.

AREA OF STUDY 2: Design process**Outcome 2**

Present an individual design process that produces a range of potential directions, which reflects the concepts and ideas documented in the exploration proposal.

Examples of learning activities

develop ideas through the exploration of materials and techniques that demonstrate aesthetic qualities; as imagery is explored, developed and refined, explorations are evaluated to consolidate thought processes and identify potential solutions; not all explorations will be potential solutions, students should develop the skills to select and evaluate in an insightful manner directions that relate to the ideas discussed in the exploration proposal

the following examples offer possible design processes for specific individual themes and ideas from which potential directions could be developed:

- through digital photography capture the distortion of human forms as the body is submerged in water; translate and explore the exaggeration and distortion of form through a variety of media, with a particular emphasis on expressive mark making; explore the application of layered media; for example, ink and oil pastel, water colour and crayon, gouache and dry pastel to capture distorted forms
- explore aspects of the industrial environment by capturing through digital photography elements of physical environment – factories, industrial sites, physical structures and textural surfaces; explore imagery through experimental application of media such as washes, drips and splashes of oil paint, shellac, bitumen and turpentine; layer media and recreate surfaces to develop semi abstract compositions
- explore the idea of isolation through photography; experiment with the placement of an object or a figure to create an atmosphere of solitude and tension; experiment with darkroom and digital techniques to convey the specific mood

Detailed example

Design process inspired by exploration proposal, 'The beauty of imperfection' p. 45.

DEVELOPING IDEAS ABOUT PERFECTION AND IMPERFECTION

Look closely at the style and technique of Rauschenberg and how he applies layers of colour, texture and images to create visual effects and communicate his ideas.

Explore the expressive stroke and mark making of artist Cy Twombly and his move away from the perfect composition into more random applications of materials. Also his use of multiple boards to form one composition or artwork, leading the viewer across different surfaces and planes, creating a strong sense of movement.

Look at the portraits of Andy Warhol and the imperfect marks that he applies over the surface of his silk screen prints and paintings. Experiment with his transfer of photographic portraits onto canvas that form the basis of a variety of different applications of materials.

Research and take photographs of elderly people, looking closely at their hands and faces to capture the wrinkled skin and any imperfections.

Develop a range of techniques such as:

- developing photographic images on to different surfaces, especially fabrics
- using encaustic painting on different surfaces
- exploring textual surfaces that represent aged skin, using paper, fabric and any other found materials
- applying a variety of materials such as oil paint, crayons, inks and resin to create textures and imperfect layers.

Explore aesthetic qualities such as shape, colour, texture, direction, movement that express the ideas of beauty in imperfect surfaces.

Evaluate, annotate and select a range of potential solutions that have been developed during the design process.

AREA OF STUDY 3: Professional art practices and styles**Outcome 3**

Discuss art practices in relation to particular artworks of at least two artists and analyse ways in which artists develop their styles.

Examples of learning activities

research and document the meaning of appropriation, copyright, licensing agreements and the moral rights of artists and explain their relevance to specific artworks; for example, Charles Meere borrowing compositional elements from Gericault's 'Raft of the Medusa'; Anne Zahalka appropriating Charles Meere's 'Australian Beach Pattern' in 'The Bathers'; Yasumasa Morimura's 'Daughter of Art History Theater A' and Manet's 'Bar at Folies-Bergere'

research two artists from different times, select at least two artworks by each artist; develop charts under the following headings: historical/cultural context, influences, subject matter, aesthetic qualities, materials, techniques, description of style and ideas, and meaning in the artwork; collate and formulate an extended response with the information

research the artwork of stencil artists; compare Lascaux cave paintings, Australian Indigenous rock art and symbolic Maori carvings on meeting houses and the propaganda murals of Russia, China and Mexico to the work of Blek le Rat, Banksy, John Fekner or C215

research the artwork of three artists from different cultures and analyse ways in which they have developed styles in their artworks

Detailed example

THE ART PRACTICES AND STYLES OF LINDY LEE, IMANTS TILLARS AND SULING WANG

Select at least two artworks by the artists. Research and analyse the works to include the following key knowledge:

- interpretation of subject matter
- influences
- cultural context
- communication of ideas and meaning
- use of materials and techniques and processes
- development of aesthetic qualities
- development of style
- legal and ethical considerations involved in the use made of other artists' work.

Create a series of questions that draws out the students' knowledge of each artist. Students should be encouraged to respond to any questions with direct reference to specific artworks of each artist.

For example:

How does Lee use other artists' artwork in her own paintings?

How has her Chinese background influenced the style of her artworks?

How does Lee feel about her place in Australia as a child of Chinese immigrants and how is this reflected in her artworks?

Lee employs a dominant use of red in her artworks. What is the significance of this?

Why does Tillars' use other artists' work in his own artworks? How does he justify their use?

Tillars is the son of Latvian immigrants. What impact has this had on his artworks?

How have both artists developed the aesthetic qualities in their artworks to enhance the communication of their ideas and develop their style?

How do Eastern and Western influences coexist in Wang's artworks?

Wang draws heavily on her childhood in Taiwan. How has this influenced the development of her style?

What is the cultural context of Wang's artwork?

How has Wang used the aesthetic qualities of Western and Eastern art styles in her artworks?

Each artist uses distinctive processes for creating artworks; research the artists' working methods.

Unit 4: Studio production and art industry contexts

AREA OF STUDY 1: Folio of artworks

Outcome 1

Present a cohesive folio of finished artworks, based on selected potential directions developed through the design process, that demonstrates skilful application of materials and techniques and that realises and communicates the student's ideas.

Summaries of potential directions to be developed into finished artworks

production of a series of ripped paper collages that translate patterns found in the built environment

creation of a series of digital photographs that represent beauty in everyday objects

production of a series of paper sculptures derived from the stylisation of shell and organic formations

production of three artists' books from mono prints representing architectural elements

production of four glazed oil paintings capturing the distortion of human form as it submerges into water

creation of a series of six ceramic vessels that reflect classical forms; decorate using a variety of glazes to convey different aspects of the Australian landscape: dry, crazed, earth colours, water, highly glossed and crackle glazed surfaces

a combination of techniques linked by a specific idea and concept; an installation of three separate components that include created photographic manipulated images projected onto a high textured modrock sculptural form supported by a created soundscape on loop

a combination of techniques linked by a specific idea and concept, such as a creative garment construction in two pieces, bodice and skirt, presented in an installation of hand-printed lengths of fabric

Detailed example

FOLIO DEVELOPED FROM DESIGN PROCESS, 'THE BEAUTY OF IMPERFECTION' (pp. 45 and 47)

Create three very large elongated panels based on the selected potential directions developed in the design process. Explore the ideas of perceived imperfections and their beauty through the use of a variety of materials.

Each panel will be an individual artwork that expresses ideas about imperfection through the rough layering of materials and the application of encaustic painting techniques.

Transfer on to fabric photographic images of beautiful faces that express anger, layering them

with wax and coloured paint and inks, scratching back into the surface to reveal the hidden beauty through the imperfections created by the media applied. Cover areas with clear resin to reveal and expose the depth of colour and images being portrayed.

The panels will be displayed together to form a large collective piece of artwork that communicate various aspects of imperfection and beauty.

AREA OF STUDY 2: Focus, reflection and evaluation

Outcome 2

Provide visual and written documentation that identifies the folio focus and evaluates the extent to which the finished artworks reflect the selected potential directions, and effectively demonstrate a cohesive relationship between the works.

Examples of learning activity

reflect and evaluate how selected potential directions were used to produce a cohesive folio of finished artworks; explain how techniques and aesthetics have been resolved in the finished artworks, resulting in the realisation and communication of ideas.

Detailed example**EVALUATION OF FINISHED ARTWORKS TO CREATE A COHESIVE FOLIO**

In the evaluation, use appropriate art language and terminology to:

- describe the focus and subject matter of the folio;
- provide visual evidence of selected potential directions employed from Unit 3 used to produce finished cohesive folio of artworks;
- explain any further refinement to the potential directions that were necessary in order to produce artworks;
- explain how materials and techniques were applied in the finished artworks;
- explain how aesthetic qualities were resolved in the finished artworks;
- reflect on the effectiveness of finished artworks to communicate ideas;
- analyse how the finished artworks realise the communication of their ideas;
- discuss how relationships were established between finished artworks;
- discuss the presentation of the cohesive folio.

AREA OF STUDY 3: Art industry contexts

Outcome 3

Examine and explain the preparation and presentation of artworks in at least two different exhibition spaces, and discuss the various roles, processes and methods involved in the exhibition of artworks.

Examples of learning activities

view a current exhibition; research aspects of the preparation and presentation of the exhibition with reference to:

- the classification of gallery/ exhibition space, for example, public or commercial gallery, alternative art space or online exhibition
- the main characteristic of the exhibition space
- the approach for displaying artworks
- the role of the curator, conservator, exhibition, graphic designer, web designer
- how the exhibition space deals with conservation issues
- how the gallery deals with promotion and marketing, exhibitions, artists, and artworks

visit a variety of exhibitions in different gallery spaces, for example a retrospective exhibition at a public gallery, group show at a commercial gallery, a solo exhibition at an alternative art space and view online a curated new media exhibition; locate current exhibitions in local areas online at www.art-almanac.com.au/ new media online exhibitions

research and discuss methods involved in the preparation and presentation of exhibitions at public, commercial and/or other art spaces; describe the roles of art industry professionals in presenting artwork

Detailed example

VISITING ART SPACES

Students need to visit a variety of different art spaces. Preparing them for a gallery visit is very important.

Things to consider:

- Acquire a current copy of *Art Almanac* or review online at www.art-almanac.com.au/index.php?c=vic. This monthly art periodical provides detailed information about current exhibitions across Australia with contact details for each gallery.
- Identify a variety of galleries in close proximity to each other.
- Make contact with the gallery before visiting. The size of the group may impact on a gallery's ability to access to their spaces. Plan ahead.
- Discuss outcomes for the visit with gallery staff to ensure you cover key knowledge and skills.
- Ensure students are aware of the purpose of the visit and how it relates to the study design and the end-of-year examination.

- Design a question sheet addressing the key knowledge and key skills of Outcome 3.
- Ensure students are aware of etiquette and appropriate behaviour in a gallery space.
- Students need to document the visit in relation to the key knowledge and key skills required for Unit 4. This will include roles of public and commercial galleries, the various roles and processes of those who work in galleries, art spaces and virtual galleries.

If visiting an exhibition online, students must document the same information that is required for visiting a gallery. Many virtual exhibitions offer additional curatorial information. Some suggested virtual gallery spaces can be found in the resource list at www.vcaa.vic.edu.au/vce/studies/studioarts/studioindex.html

SCHOOL-ASSESSED TASKS

In Units 3 and 4 teachers must provide students with the opportunities to complete school-assessed tasks. The following is an example of a teacher's assessment program based on tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
<p>Unit 3</p> <p>Outcome 1 Prepare an exploration proposal that formulates the content and parameters of an individual design process, and that includes a plan of how the proposal will be undertaken.</p> <p>Outcome 2 Present an individual design process that produces a range of potential directions, which reflects the concepts and ideas documented in the exploration proposal.</p> <p>Outcome 3 Discuss art practices in relation to particular artworks of at least two artists and analyse ways in which artists develop their styles.</p>	<p>Subject to external review</p>	<p>School-assessed task 1 An exploration proposal and developmental folio that presents an individual design process which explores the ideas set out in the exploration proposal and produces a range of potential directions.</p> <p>The presentation of a documented individual design process should include annotated visual material and clearly identified potential directions.</p> <p>A set of tasks that support the development of knowledge and skills that are assessable in an external examination.</p>
<p>Unit 4</p> <p>Outcome 1 Present a cohesive folio of finished artworks, based on selected potential directions developed through the design process, that demonstrates skillful application of materials and techniques and that realises and communicates the student's ideas.</p> <p>Outcome 2 Provide visual and written documentation that identifies the folio focus and evaluates the extent to which the finished artworks reflect the selected potential directions, and effectively demonstrate a cohesive relationship between the works.</p> <p>Outcome 3 Examine and explain the preparation and presentation of artworks in at least two different exhibition spaces, and discuss the various roles, processes and methods involved in the exhibition of artworks.</p>	<p>Subject to external review</p>	<p>School-assessed task 2 A cohesive folio of finished artworks.</p> <p>A visual and written evaluation of the folio using evidence from selected potential directions.</p> <p>A set of tasks that support the development of knowledge and skills that are assessable in an external examination.</p>