Studio Arts Unit 3 & 4 Handbook – 2014
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Art Sites and Galleries (for a comprehensive listing please refer to the VCAA website – Studio Arts Resources)

Below are a few reputable sites:

www.accaonline.org.au/ (Australian Centre for Contemporary Art)
www.moma.org (museum of modern art)
www.printsandprintmaking.gov.au
www.nga.gov.au (National Gallery of Australia)
www.australianprintworkshop.com
australianphotograhers.org
Requirements of the Course

• A3 size good quality cartridge Visual diary for practical work.

• An A4 sized Folder to keep all handouts

• Studio Arts Fees $60 per semester, payable to the business manager. The fees cover art materials used in class including specialty papers, canvas, oil and acrylic paints, photography supplies, clay, printing ink, lino, etc.

• Complete all holiday homework by first week of term 1 2014

• Visit the VCAA website for more detailed information

• Visit a current exhibition at a Gallery (public, commercial, and ARI or alternative art space) of your choice.

Collect promotional material and write a 300 word critique of your overall impressions of the exhibition. What type of gallery was visited? What was the exhibition title and which artists work was included? What types of artworks were included? What was the main idea presented? Who was the curator? What type of exhibition was it (thematic, chronological, historical, emerging artists etc.)? What did the gallery space look like?

• Buy Art Almanac for an up to date guide.
Holiday Homework

In preparation for undertaking **Outcome 1: Exploration Proposal** and **Outcome 2: Design Process** in Unit 3, the following must be completed in your Visual diary:

1. **Brainstorming** of ideas (use the guides on Page 7)

2. Research of artists and collection of Colour Visuals (to use as sources of inspiration) 5 minimum

3. Draft of **Exploration Proposal** (to be submitted by end of Week 1)

4. minimum of **15 digital photographs** (printed and annotated) to use as starting points for your design process

5. **Observation drawings** using a range of media linked to your concept. Aim to complete 1 drawing a week (from observation – that relates to what you would like to explore).
Studio Arts Study Summary (2010 – 2015) – (refer to VCAA for full Study Summary)

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 Art making. 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 (Appropriation). Students are expected to visit at least two different exhibition spaces in their current year of study.

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.

Assessment

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.

Levels of Achievement

Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4. In the study of VCE Studio Arts students’ level of achievement will be determined by School-assessed Tasks and an end-of-year examination. Percentage contributions to the study score in VCE Studio Arts are as follows:
• Unit 3 School-assessed Task: 33 per cent (Outcome 1: Exploration Proposal & Outcome 2: Design Process)

• Unit 4 School-assessed Task: 33 per cent (Outcome 2: Focus, Reflection & Evaluation document and Outcome 1: Folio of Artworks)

• End-of-year examination: 34 per cent. (Based on Outcome 3 in Unit 3 & Unit 4)

Unit 3 - 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 art making, 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 include a plan of how the proposal will be undertaken.

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 forms 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.

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 and appropriate art language and terminology applied to professional art practice and art making. 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.

Unit 4: 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.
Unit 4: 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.

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.

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.
Essential thinking skills

Cluster maps

Cluster maps can help stimulate ideas when you are starting to explore a topic, whether for a written activity or for creating an artwork. In a cluster map, drawing lines between related ideas also helps to reveal links between the ideas or issues.

- Write the topic name in the middle of a page.
- Write in your ideas around it.
- Draw linking lines between the topic name and the ideas, and between the ideas.
- If your cluster map looks untidy, redraw it to move linked ideas closer together.

Example

Question: Use a cluster map to gather your ideas for creating an artwork based on nature.
Mind maps

When you are exploring ideas on a topic or question, a mind map can help you to organise your initial ideas and help you to be creative in developing further ideas. It is literally a map of what is on your mind. Mind maps can also be useful when you are planning a piece of writing or reviewing a topic.

- Write the topic name in the middle of a page.
- Identify the main ideas or concepts in the topic and draw a ‘main branch’ for each one.
- For each main branch, add further ideas or features on smaller branches until you are satisfied that enough detail has been included.
- You can use different colours for different branches to clarify the organisation in your mind map. Drawings, photos or symbols can also be added to express your ideas clearly.

Example

Question: Explore the many approaches to ‘the figure’ in art.
Starting points for the Design Process

An area of exploration is documented (in a comprehensive manner) in an Exploration Proposal and the ideas, art form, materials, techniques and aesthetics are explored, experimented with, developed, and refined in Unit 3. The following are subjects/starting points/themes that could assist you in developing a personal, creative, individual response…

Architecture/ built environment
Still Life
Portraits
Emotion
Identity
Australian Culture
The environment/constructed environments
Landscape – urban and rural
Society - social commentary
The human form
Nature
Man-made structures
Religion
Youth culture
Family
Evolution
Conflict
History
Icons
Horror
Beliefs

Form
Texture
Everyday life
Beauty
Light
Movement
Suburbia
Home
Gender issues
Stereotypes
signs/symbols
Time
Water, Fire, Earth, Air
Music
War
Politics
Displacement
Popular culture
Sport
Science Fiction
Flora and Fauna

Etc.
Sources of Inspiration

Once you have decided on a theme/idea/concept that you would like to explore you need to undertake research to find a minimum of 5 Sources of Inspiration:

**Inspiration for art making can come in many forms:**

- **Artists** (with similar ideas, styles, techniques – which you wish to explore)

  Print out a range of Visuals and record your inspiration in your Visual Journal with comprehensive annotations as follows:

  Artist  
  Title of art work  
  Medium  
  Year  
  Why have you selected this image? How will it inform your own art making/development of ideas/explorations? You could discuss the aesthetic qualities (e.g. use of colour and the resulting effect), techniques or processes involved, etc.

  At least 2 of these artists will be included for comprehensive discussion in your Exploration Proposal.

  Use the resource sheet on page as a starting point for locating artists. Visit galleries, find contemporary artists in art magazines/journals (e.g. Art and Australia) or books.

Inspiration for art making can also come in the form of the following (just to name a few):

- Observations and personal experiences  
- Books, magazines, T.V., advertisements, movies, posters  
- Music  
- Old photos, cards, ephemera (e.g. train tickets, newspapers, junk mail)  
- World events  
- Issues in the media  
- Quotes  
- Philosophy  
- Psychology
Outcome 1: The Exploration Proposal

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 art making, and remains a reference point for the reflection and analysis of the development of artwork throughout the design process.

You need to use appropriate art language and terminology and include visuals (for sources of inspiration) as well as a detailed plan of how the design process will be undertaken. Initial planning can be completed (through the detailed mind maps). The Exploration Proposal document should be word processed.

1. What conceptual possibilities and ideas will you explore?

2. Explain the focus and subject matter to be explored. (topic, theme, concept, content)

3. Which art form/s will you explore? (For example: Drawing, Photography (darkroom/digital), Painting (acrylic, oil, watercolour, gouache, and inks), Printmaking (relief/intaglio/screen printing/monoprinting), ceramics, sculpture (wire, soft, found objects, and mixed media), textiles, installation art, film/video, assemblage.)

4. Which sources of inspiration will you investigate? Discuss at least 2 artists from your research, with included visuals, in relation to your ideas.

5. Which aesthetic qualities will you explore in relation to your ideas? (How various art elements and principles and techniques will be employed to convey and communicate a particular effect; discussion of style is very important, i.e. realistic, representational, abstraction, expressive etc.)

6. Which materials will you explore? Which techniques will you develop and how will the selection support the communication of your ideas? (examples of techniques include carving, modelling, casting, photomontage, relief or intaglio, wet on wet etc. and examples of materials include paper, brushes, palette knives, charcoal, oil paint and medium, silver gelatin, multigrade photographic paper, 400 ISO film etc.)

7. **Inclusion of a Work Plan:** this plan should clearly set out how you will undertake the proposal.
The Following is an example of a work plan.

<table>
<thead>
<tr>
<th>Week (2014)</th>
<th>Exploration Proposal (task based on what you have stated in your E.P)</th>
<th>Individual design process (what you will be doing)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td>Finalise draft of Exploration Proposal</td>
<td>Finalise Orientation / Holiday homework (visual diary with all brainstorming, 5 sources of inspiration annotated, 15 digital photographs annotated, range of observation drawings annotated)</td>
</tr>
<tr>
<td></td>
<td>Orientation/Holiday Homework due: ______________________</td>
<td></td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td>Make changes to the corrected version of the E.P.</td>
<td>Commence small trials on…</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Annotate all work in visual diary.</td>
</tr>
<tr>
<td><strong>Week 4</strong></td>
<td>Final copy of E.P. due. Once checked, paste into front of visual diary.</td>
<td>Continue working with…</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Annotate all work in visual diary.</td>
</tr>
<tr>
<td><strong>Week 5</strong></td>
<td>Refer to E.P at the beginning of each week as a reference point. Check that I am covering what is in my E.P. Check that I am covering the concepts and ideas.</td>
<td>Experiment with …</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Annotate all work.</td>
</tr>
<tr>
<td><strong>Week 6</strong></td>
<td></td>
<td>Continue experimenting with…</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Annotate all work in visual diary.</td>
</tr>
<tr>
<td><strong>Week 7</strong></td>
<td></td>
<td>Explore…</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Annotate all work</td>
</tr>
<tr>
<td><strong>Week 8</strong></td>
<td></td>
<td>Explore…</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Annotate all work</td>
</tr>
<tr>
<td><strong>Week 9</strong></td>
<td>Plan ahead for the first term break. Highlight what has yet to be covered and make a ‘to do list’ to complete over the holidays.</td>
<td>Submit visual diary for checking and feedback. Following feedback, make necessary improvements. Make sure all annotations are up to date.</td>
</tr>
<tr>
<td>Week 10</td>
<td>Continue exploring…</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>Term break</td>
<td>Work on ‘to-do-list’</td>
<td></td>
</tr>
</tbody>
</table>
| Week 11 | Show my teacher work that was completed over the holidays.  
Trial…  
Identify, document and evaluate any creative potential directions in visual diary. |
| Week 12 | Am I following my Exploration proposal? Are there areas that I have yet to cover? If so, do them this week.  
Continue exploring…  
Annotate all work and continue to identify and evaluate potential directions. |
| Week 13 | Check that my ideas from the E.P. are clearly reflected in my visual diary.  
Start refinement of techniques and ideas as documented in my E.P.  
Document reflections and clarify my ideas and preferred working processes. Clearly identify, document and evaluate creative potential directions throughout the design process. Talk to teacher about possible potential directions. |
| Week 14 | Concentrate on developing a range of creative potential directions.  
Identify, document and evaluate the explorations that clearly reflect my exploration proposal. |
| Week 15 | As above |
| Week 16 | As above |
| Week 17 | Make sure exploration is firmly attached to the front of the visual diary. Check that my student number is correct and that it is clearly printed at the top of every page in my exploration proposal.  
Ensure visual diary is well presented and annotated. All work completed outside of your Visual Diary must be photographed and annotated, as well as submitted. Ensure that a range of creative potential directions are clearly identified, documented and evaluated. Check that all loose work is clearly labelled with student number. |
| Week 18 | SAT due: (E.P & exploration proposal)  
Due Date  
2014: ___________ |