Art 2010–2014

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, flourescent 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

Contents

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 VCE Art study recognises art as an integral part of our lives. Art is a potent and dynamic visual language through which we are able to communicate personal experiences, ideas, cultural values and beliefs. In both the process of making and examining art, students can realise the power to inspire change through imagination, creativity and innovation.

Within the VCE Art study, theoretical research and investigation informs artmaking. Students are encouraged to recognise the interplay between research and artmaking. This provides students with an informed context that supports an awareness of art as a tool for cultural and personal communication, in addition to providing stimulus and inspiration for their own artmaking. The study acknowledges the value of creativity and analytical thinking in preparing students for today's world by encouraging imagination, flexibility, adaptability and risk-taking. Students develop their visual language through personal and independent learning by combining a focused study of artworks with practical artmaking.

VCE Art provides the opportunity to investigate the role of art in the world through a study of historical and contemporary cultures. The Art study challenges students to articulate their understanding of the meanings and messages contained within artworks and to examine the effects of artworks upon the viewer. Throughout their study, students develop skills in research, analysis and arts criticism to interpret and debate the issues that are raised and, in response, they form and support personal points of view. Through exploration and experimentation using art forms, materials, techniques and processes, students progressively develop their own artworks and develop an awareness of appropriate health and safety practices.

AIMS

This study is designed to enable students to:
- understand how artworks reflect the values, beliefs and traditions of their own and other cultures;
- analyse, interpret and respond to artworks, ideas and concepts using the support of the Analytical Frameworks;
- critically evaluate ideas and issues used by historical and contemporary artists from different cultures, and examine and consider the different viewpoints expressed in commentaries made by others;

- develop personal ideas and a creative visual language through investigation and experimentation in artmaking;
- employ practical skills and a conceptual understanding to inform their aesthetic awareness;
- develop confidence to make informed opinions about art issues.

STRUCTURE

The study is made up of four units. 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 Art 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 practice the safe and appropriate use of the materials and techniques they use in respect 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

A search facility and database of health and safety information for artists is available 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 Art the student's level of achievement will be determined by school-assessed coursework, a school-assessed task 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 Art are as follows:

- Unit 3 school-assessed coursework: 10 per cent
- Unit 4 school-assessed coursework: 10 per cent
- Units 3 and 4 school-assessed task: 50 per cent
- End-of-year examination: 30 per cent

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

Units 1–4: Analytical Frameworks

The application of the Analytical Frameworks is a means of interpreting and analysing the meanings and messages of artworks. When the Analytical Frameworks are applied collectively to interpret and analyse an artwork, students learn to appreciate how an artwork may contain a number of different aspects and layers of meaning. Throughout the study students develop their understanding and skills in using the Analytical Frameworks through the research of historical and contemporary artists from a variety of cultures.

Symbolism is understood to be an integral part of all artworks, whether it is included by the artist or interpreted by the viewer. For this reason it is studied as an element of each Analytical Framework.

The Analytical Frameworks contain:

*   The **Formal Framework** – used to analyse how an artwork's formal elements contribute to its meanings and messages.
*   The **Personal Framework** – used to shed light on how artworks can reflect an artist's personal feelings, thinking and life circumstances and how the viewer's interpretations are influenced by their life experiences.
*   The **Cultural Framework** – used to identify the influence on an artwork of the context of time and place in which it was made.
*   The **Contemporary Framework** – used to interpret how contemporary ideas and issues influence the making, interpretation and analysis of artworks from both the past and present.

The points below illustrate the questioning approach that students use to apply the Analytical Frameworks. Students select the most relevant aspects of each Analytical Framework to consider when exploring and discussing each artwork.

Formal Framework

The Formal Framework is used to analyse how an artwork's formal elements and principles contribute to its meanings and messages. Students should consider the following questions:

*   *visual analysis*: How have the formal elements of line, colour, tone, texture, shape, sound and form including focal point and space been applied by the artist and to what effect? How do these qualities contribute to the meanings and messages of the work?
*   *technique*: What materials and techniques have been used? How do the materials used or the technical skills shape or afffect interpretation? Is this due to inherent qualities of the materials or to their application by the artist?

- *style*: What are the distinctive stylistic qualities of the artwork and how do they contribute to meaning? How does the work relate to other works in a similar style or from the same historical period or cultural background?
- *symbols and metaphors*: What physical aspects or presentation of the artwork contain symbolic meaning and use of metaphor? This may include the use of formal art elements, the compositional arrangement of figures or objects, the medium or the technique used by the artist, the style in which it is created.

Personal Framework

The Personal Framework is used to interpret how an artist's experiences, feelings, thinking and/or personal philosophy can be reflected in an artwork. It can also be used to gain awareness of the effect of the viewer's cultural background and experience on the interpretation of the artwork. Students should consider the following questions:

- What relationship does the artwork have to the artist's life and experiences? What visual evidence supports this reading? Has the artist used a specific process or practice in creating the artwork that may reflect their personal philosophy and ideas?
- How is the artwork linked to people, places or experiences of personal significance to the artist such as the artist's personal feelings, thinking, aspirations, beliefs, desires (conscious or subconscious) or preoccupations, or to memories, dreams or personal world of fantasy?
- How does the experience and background of the viewer affect the interpretation of the artwork?
- What are the symbols or metaphors explored or utilised in the artwork?

Cultural Framework

The Cultural Framework is used to identify the influences on an artwork of the time, place, purpose, cultural and political settings in which it was made. These influences may include historical, political, social, socio-economic, religious contexts as well as aspects of ethnicity and gender. Students should consider the following questions:

- How do the social, political, cultural or religious contexts of the artwork contribute to its meaning? How have historical or contemporary events shaped the intention of the artist or our understanding of the artwork's meaning?
- How do gender values reflect the social context of the time the artwork was produced? How do these values compare to the values of today?
- How does the physical placement of artworks affect their interpretation?
- How does the cultural background of the viewer influence the interpretation of an artwork?

Contemporary Framework

The Contemporary Framework is used to examine an artwork, irrespective of when it was created, in the context of contemporary art ideas and issues. For the purpose of this study contemporary art ideas and issues are those originating in the late twentieth century onwards. With a focus on current ideas and issues, students should consider the following questions:

- How have contemporary art ideas and issues challenged traditional understandings of artworks and their significance?
- How does the choice or presentation of subject matter or medium, materials and techniques reflect or challenge artistic or social traditions?

- What is the impact of dynamic media applications and other emerging art forms on the viewer such as video, digital, projection, installation, interactive, street art, sound and performance art? How do these art forms differ from traditional ideas of viewing and experiencing object-based art in museums and galleries?
- How might artworks of the past take on new or different meanings, in the context of contemporary ideas and issues?

Applying the frameworks

When selecting artworks for study it is recognised that all frameworks can be applied to all artworks in varying degrees. In the study of specific artworks, some aspects of the Analytical Frameworks may overlap others. In some cases, some aspects of the frameworks may not be applicable to the artwork under study.

Unit 1 introduces the Formal Framework and Personal Framework.

Unit 2 includes the application of the Formal Framework and introduces the Cultural Framework.

Unit 3 includes the application of the Formal Framework, Personal Framework, Cultural Framework and introduces the Contemporary Framework.

In Unit 4 students select Analytical Frameworks to support further interpretation of the different meanings and messages of selected artworks to substantiate their discussions.

In Unit 3, Area of Study 1, and Unit 4, Area of Study 1, students use the Analytical Frameworks to interpret and analyse the meanings and messages of selected artworks.

In Unit 3, Area of Study 2, and Unit 4, Area of Study 2, students use the language of the Analytical Frameworks to support the reflective annotation of their own artmaking.

Students demonstrate an appreciation of a range of artists and the place of their work within their cultural, contemporary and historical contexts, developed through investigation. It is advised that a broad range of artists and artworks from a variety of cultural backgrounds are studied. Where possible, art programs should include the study of art from Australia, particularly representations of Indigenous culture and heritage. Exhibition and gallery visits are recommended to support students' experience of artworks.

Unit 1

This unit focuses on artworks as objects and examines how formal qualities such as art elements, materials and techniques communicate meaning. Students examine artists in different societies and cultures, and historical periods, and develop their own points of view about the meanings and messages of the studied artwork. They explore the work of artists who have been inspired by ideas relating to personal and cultural identity. In this unit, students will study at least three artists and at least one artwork from each of the selected artists.

Students apply the Formal Framework and the Personal Framework to interpret the meanings and messages of artworks and to document the reflection of their own ideas and artmaking. In their practical work, they explore the characteristics and qualities of materials and areas of personal interest to generate their own artworks.

AREA OF STUDY 1

Art and meaning

This area of study introduces the concept of Analytical Frameworks to support the interpretation of the meanings and messages of artworks, both as intended by the artist and as interpreted by the viewer. Students learn that the analysis of an artwork's formal qualities using the Formal Framework can enhance their understanding and interpretation of artworks. They gain an understanding that art may reflect the artist's interests, experiences and thinking through applying the Personal Framework to read possible meanings of artworks. They also develop an understanding that the interpretation of the meanings and messages of art may be a personal response by the viewer. Students examine both historical and contemporary artworks that may be selected from a range of societies and cultures.

The Analytical Frameworks can be found on pages 12–14 of this study design.

Outcome 1

On completion of this unit the student should be able to analyse and interpret a variety of artworks using the Formal Framework and the Personal Framework.

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

- factors that influence responses to artworks;
- aspects of the Formal Framework and the Personal Framework;
- social and personal interests, experiences and intention of artists;
- art language for the expression of discussion and research.

Key skills

These skills include the ability to

- apply the Formal Framework and Personal Framework to analyse and interpret artworks;
- research and discuss how art reflects the personal interests, experiences and intention of the artist;
- formulate personal opinions with reference to artworks;
- use appropriate art language to discuss artworks.

AREA OF STUDY 2

Artmaking and personal meaning

In this area of study, students are encouraged to develop and apply skills while exploring areas of individual interest to create artworks. Students undertake a range of experiences that offer different ways of working. They build confidence through the guided exploration of techniques, materials and processes. Students apply skills of observation and imagination to the development of a folio of visual responses to a selection of set tasks. Students document their thinking as they engage in creative and technical processes. They reflect on their own artmaking and examine how they have used art elements and principles to develop their visual language. They use the Formal Framework and the Personal Framework to analyse the formal qualities in their artworks.

In their artmaking, students focus on realising their ideas through the exploration of techniques, selected art forms and media. They are introduced to a range of materials, skills and concepts through processes of discussion and investigation. Teachers set specific tasks to direct and facilitate investigation and experimentation.

Outcome 2

On completion of this unit the student should be able to present visual creative responses that demonstrate their personal interests and ideas through trialling techniques, materials and processes.

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

- the meaning of visual language to explore issues and ideas of personal interest and imagination;
- qualities and characteristics of materials and art forms and how they may be used to present concepts and images;
- methods for trialling materials, techniques, processes and art forms;
- formal elements and principles of artworks;
- the Formal Framework and the Personal Framework to support reflective annotation as they apply to the students' artmaking;
- art language for the purpose of documentation and annotation.

Key skills

These skills include the ability to

- use observation and imagination to develop visual creative responses;
- communicate personal ideas and concepts through the development of a visual language;
- explore materials, techniques, processes and art forms and investigate how these can be used to create artworks;
- use formal elements and principles to produce creative responses that illustrate personal interests;
- document thinking and working practices;
- apply knowledge of the Formal Framework and the Personal Framework in reflective annotation as they apply to their own artmaking.

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.

Assessment tasks for Outcome 1 are selected from:

- an extended written response;
- short-answer responses supported by visual references;
- an annotated visual report;
- a multimedia presentation.

The assessment task for Outcome 2 is:

- a developmental folio of visual responses to a selection of set tasks.

Unit 2

In this unit students become aware that artworks can be created as forms of cultural expression for specific contexts, such as street art, public art, art produced for festivals, newspaper cartoons, art prizes, curated exhibitions and performance art. Artworks can celebrate specific events, ideas or beliefs or they can commemorate people, institutions and social movements. They can reinforce a social group's sense of its own power and importance or they can challenge social attitudes and assumptions. Students begin to see the importance of an artwork's cultural context and analyse the varying social functions that art can serve. Students use the Formal Framework and the Cultural Framework to examine the different ways that artists interpret and present social issues.

Students identify ways in which art expresses and reflects culture. They explore how art is manifested across cultures and examine how art is influenced by time, place, beliefs and traditions. They use the Formal Framework and the Cultural Framework to examine the meanings and messages of selected artworks. Students study at least one artwork from at least four artists. In their practical work, students continue to explore techniques and develop personal and creative responses in their artmaking. They explore the effects on their own artwork of cultural contexts and social attitudes to art.

The Analytical Frameworks can be found on pages 12–14 of this study design.

AREA OF STUDY 1

Art and culture

This area of study focuses on the ways in which art reflects and communicates the values, beliefs and traditions of the societies for and in which it is created. Students explore and investigate the ways in which the world and the artist have changed over time and the factors that influence these changes.

They apply the Formal Framework and the Cultural Framework in their analysis and interpretation of artworks of at least four artists.

Outcome 1

On completion of this unit the student should be able to analyse, interpret, compare and contrast artworks from different cultures using the Formal Framework and the Cultural Framework.

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 role and purpose of art in cultural contexts;
- how artworks can reflect the beliefs, values and traditions of different cultures;
- aspects of the Formal Framework and the Cultural Framework;
- art language for the expression of discussion and research.

Key skills

These skills include the ability to

- apply the Formal Framework and the Cultural Framework to analyse and interpret artworks from different cultures;
- compare and contrast artworks from different cultures;
- substantiate personal opinions with reference to artworks;
- use appropriate art language to discuss artworks.

AREA OF STUDY 2

Artmaking and cultural expression

In this area of study students explore areas of personal interest related to their cultural identification and experiment with visual language to present their ideas. Observations, imagination, ideas or concepts may be starting points for them to experiment with techniques, materials, processes and art forms. Using the Formal Framework, they analyse formal qualities in their artworks and document their creative and technical processes. They reflect on their own artmaking and examine how they have used art elements and principles to develop their visual language. They examine their artmaking and reflect on how cultural aspects are evidenced in their artwork. They use appropriate health and safety practices with respect to the impact of their arts practice upon themselves and their environment.

Outcome 2

On completion of this unit the student should be able to demonstrate technical and artistic development in the presentation of visual responses that include one finished artwork, through the exploration of selected media, materials and techniques.

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

- visual language used to explore issues and ideas of personal and cultural interest;
- qualities and characteristics of selected materials and art forms and how they may be used to present concepts and images;
- materials, techniques, processes and art forms;
- formal elements and principles of artworks;
- the Formal Framework and the Cultural Framework used to support reflective annotation as they apply to the student's artmaking;
- art language for the purpose of documentation and annotation.

Key skills

These skills include the ability to

*   produce visual responses to personal and cultural ideas and issues through exploration and experimentation;
*   explore media, materials, techniques, processes and art forms and investigate how these can be used to create artworks;
*   develop skills in artmaking;
*   manipulate art elements and principles and technical qualities of art forms to produce creative responses using visual language;
*   document thinking and working practices;
*   apply knowledge of the Formal Framework and the Cultural Framework in reflective annotation as they apply to their own artmaking.

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.

Assessment tasks for Outcome 1 are selected from:

*   an extended written response;
*   short-answer responses supported by visual references;
*   an annotated visual report;
*   a multimedia presentation.

Assessment task for Outcome 2 is:

*   a folio of visual responses including at least one finished artwork.

Unit 3

In this unit, students study selected artists who have produced works before 1970 and selected artists who have produced works since 1970. Students use all the Analytical Frameworks for interpreting and analysing the meaning of artworks. Applied together, these Analytical Frameworks help students to appreciate how an artwork may contain different aspects and layers of meaning and to acknowledge the validity of diverse interpretations. They explore ways in which ideas and issues can influence the making and interpretation of art.

Students link their growing theoretical understanding of art in Area of Study 1 to their own practice in Area of Study 2. Students apply imagination and creativity to develop their ideas through a visual language. Their artmaking is supported through investigation, exploration and application of a variety of materials and techniques. Students develop confidence in using the language and content of the Analytical Frameworks in their reflection of the formal, personal, cultural and contemporary aspects of their own developing artworks.

The Analytical Frameworks can be found on pages 12–14 of this study design.

In this study, 1970 is considered to mark a shift in art practice and theory away from the emphasis of modern art on originality and uniqueness, towards a more self-critical and diverse series of approaches that have been impacted upon by societal changes, including postmodernism, globalisation and environmental issues. For the purposes of this study, art produced after 1970 is considered to represent the expression of contemporary culture.

AREA OF STUDY 1

Interpreting art

In this area of study students respond critically as they interpret the meanings and messages of artworks. They develop, examine and analyse their own and others' opinions and use evidence to support different points of view. Students undertake research to support their analysis. Using appropriate art language, they compare and contrast artworks produced before 1970 with artworks produced since 1970.

When selecting artworks for study, it is recognised that all Analytical Frameworks can be applied to all artworks in varying degrees, and that in application to the study of specific artworks, some aspects of the Analytical Frameworks may overlap others. Students demonstrate depth of analysis by drawing on specific aspects of the frameworks to support their interpretations of artworks.

Students must undertake:

- the study of at least one artist who produced work before 1970 and at least one other artist who has produced work since 1970;
- a comparison and contrast of these artists with detailed analysis of at least two artworks by each artist;
- the application of relevant aspects of all the Analytical Frameworks across each of the selected artworks to interpret the meanings and messages.

Outcome 1

On completion of this unit the student should be able to use the Analytical Frameworks to analyse and interpret artworks produced before 1970 and artworks produced since 1970, and compare and contrast the meanings and messages of artworks produced before 1970 with those of artworks produced since 1970.

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 contexts of artworks produced before 1970 and artworks produced since 1970;
- artworks selected from those produced before 1970 and since 1970;
- the Formal Framework, the Personal Framework, the Cultural Framework and the Contemporary Framework as detailed on pages 12–14;
- a range of relevant resources available to support research of selected artists and artworks;
- art language appropriate to the analysis, interpretation, comparison and contrast of artworks.

Key skills

These skills include the ability to

- compare and contrast artworks produced before 1970 with artworks produced since 1970.
- develop interpretations and analysis of the meanings and messages of artworks through the application of the Formal Framework, the Personal Framework, the Cultural Framework and the Contemporary Framework;
- select and apply Analytical Frameworks appropriately to the interpretation of artworks;
- substantiate interpretations of artworks with evidence taken from the artworks themselves and with reference to a range of resources;
- use appropriate art language and vocabulary.

AREA OF STUDY 2

Investigation and interpretation through artmaking

In this area of study students develop their own art responses inspired by ideas, concepts and observations. They apply imagination and creativity as they explore and develop their visual language through the investigation and experimentation of materials, techniques, processes and art form/s. They engage in ongoing exploration, reflection, analysis and evaluation as they progressively develop and refine their ideas. They document and analyse their thinking and working practices throughout this process, using the language and context of selected Analytical Frameworks to guide their reflection.

They use appropriate technical skill to produce at least one finished artwork as they continue to develop the body of work that will be completed at the end of Unit 4. Students employ appropriate health and safety practices in the development of their practical work.

The Analytical Frameworks can be found on pages 12–14 of this study design.

Outcome 2

On completion of this unit the student should be able to explore personal ideas and concepts through a conceptual and practical investigation including at least one finished artwork, using selected Analytical Frameworks to reflect upon and annotate their work.

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 materials, techniques, processes and art forms;
- formal elements and principles of art in practice;
- visual language that reflects imagination and the development of skills;
- technical applications to achieve effective visual language;
- selected Analytical Frameworks as a guide for reflective annotation;
- art language for the purpose of documentation and annotation.

Key skills

These skills include the ability to

- make creative personal responses through exploring, investigating and experimenting with materials, techniques, processes and art forms;
- progressively develop and refine ideas and personal concepts;
- manipulate formal and technical qualities to produce creative responses;
- reflect on personal ideas and concepts;
- employ the language of selected Analytical Frameworks as a tool to support reflective annotation;
- document the development and refinement of their work using appropriate written and 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 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 2, students must present evidence of a conceptual and practical investigation, the trialling of materials and techniques and the documentation of thinking and working practices in their body of work. They complete at least one finished artwork.

Assessment of levels of achievement

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

Contribution to final assessment

School-assessed coursework for Unit 3 will contribute 10 per cent.

The school-assessed task for Units 3 and 4 will contribute 50 per cent.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 30 per cent.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with the assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

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. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Area of Study 1 **Outcome 1** Use the Analytical Frameworks to analyse and interpret artworks produced before 1970 and artworks produced since 1970, and compare and contrast the meanings and messages of artworks produced before 1970 with those of artworks produced since 1970.	30	Any one or a combination of the following tasks: • a written report • an extended response • short responses • structured questions • an annotated visual report • a multimedia presentation.
Total marks	**30**	

*School-assessed coursework for Unit 3 contributes 10 per cent.

School-assessed task

The school-assessed task, which constitutes the assessment for **Outcome 2 in Unit 3** and **Outcome 2 in Unit 4**, initially will be assessed 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 the school-assessed task are set out on page 28 of this study design.

Unit 4

In Unit 4 students continue to develop personal points of view and informed opinions about art ideas or issues and support them with evidence. They build their learning and conceptual understanding around the discussion and debate of broad themes or issues, such as the role of art in society, and consider how themes and issues are communicated through artworks. They discuss and debate how art may affect and change the way people think. They examine and analyse their own viewpoints and those of others through commentaries and use this information to formulate and support their own developing points of view. Commentaries include information from visiting artists and speakers, lecturers or guides in galleries, film, pod- or vodcasts, online programs devoted to specific artists or styles, printed material in newspapers, periodicals, journals, catalogues or texts by art critics and historians.

From this research students choose an art issue to explore. Students select artworks of at least one artist not previously studied in Unit 3, and use these artworks and selected related commentaries to discuss the chosen art issue.

In relation to their developing artwork students continue to build upon ideas and concepts begun in Unit 3. They focus on the development of a body of work that demonstrates creativity and imagination, the evolution of ideas and the realisation of appropriate concepts, knowledge and skills. At the end of this unit, students present a body of work and at least one finished artwork accompanied by documentation of thinking and working practices. Students select appropriate Analytical Frameworks as a structure for the reflection and documentation of their artworks.

AREA OF STUDY 1

Discussing and debating art

Students discuss and debate art issues such as the varying interpretations of the role of art in society. They research, analyse and interpret artworks related to their discussion. They refer to a range of resources and commentaries to examine and debate opinions and arguments, and refer to artists and artworks to support their points of view. They use relevant aspects of the Analytical Frameworks to provide structure for their analysis.

They make use of a range of commentaries to support and/or challenge art issues.

In this area of study, students must study:

- a minimum of one selected art issue;
- at least one artist not studied in Unit 3 and a minimum of two artworks by that artist;
- a range of diverse viewpoints as seen in commentaries relating to artworks and art issues.

Outcome 1

On completion of this unit the student should be able to discuss and debate an art issue using selected artist/s works as context, and present their informed opinion with reference to artworks and with the support of selected commentaries and relevant aspects of the Analytical Frameworks.

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

• ideas, issues and/or arguments expressed in commentaries on art about the meanings and messages of artworks;

• a range of relevant resources to support research;

• opinions and viewpoints expressed in commentaries on an idea and issue about art;

• art language appropriate to discussion and debate;

• relevant aspects of each of the Analytical Frameworks.

Key skills

These skills include the ability to

• discuss, debate and compare two or more viewpoints regarding an issue about art;

• use a range of resources including commentaries to examine, debate and evaluate diverse interpretations of an art issue;

• develop a personal point of view on issues about art and support with evidence and reference to the opinions of others;

• refer to a range of artworks and commentaries to support a point of view;

• use appropriate art language and vocabulary;

• use relevant aspects of the Analytical Frameworks.

AREA OF STUDY 2

Realisation and resolution

Students continue to develop the body of work begun in Unit 3 and work toward resolved ideas and concepts leading to at least one finished artwork other than the work that was completed for Unit 3. They reflect on personal concepts and ideas as they progressively develop and refine their artworks. They continue to use the Analytical Frameworks to reflect on the formal and personal, cultural and contemporary qualities and aspects as appropriate to their artworks. They document their thinking and working practices, reflecting exploration, experimentation and skill. They use and analyse appropriate formal elements and principles, and continue to apply appropriate health and safety practices relevant to their use of materials, techniques and processes.

Outcome 2

On completion of this unit the student should have progressively communicated ideas, directions and/ or personal concepts in a body of work that includes at least one finished artwork, having used selected Analytical Frameworks to underpin reflections on their artmaking.

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

- materials, techniques, processes and art forms appropriate to artmaking;
- technical applications of visual language and formal qualities;
- elements and principles of art in practice;
- visual language that reflects imagination and the development of skills;
- informed selection of Analytical Frameworks for the reflective annotation of artworks;
- art language for the purpose of documentation and annotation.

Key skills

These skills include the ability to

- make creative responses through exploring, investigating and experimenting with materials, techniques, processes and art forms;
- progressively develop and refine ideas and personal concepts;
- manipulate formal and technical qualities to produce creative responses;
- reflect on personal ideas and concepts;
- document the development and refinement of their work using appropriate written and visual material;
- employ the language of the Analytical Frameworks to support reflective annotation.

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 2, students must present evidence of progressive communication of ideas, directions and/or personal concepts in a resolved body of work. This includes at least one resolved artwork.

Assessment of levels of achievement

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

Contribution to final assessment

School-assessed coursework for Unit 4 will contribute 10 per cent.

The school-assessed task for Units 3 and 4 will contribute 50 per cent.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 30 per cent.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with the assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

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. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Area of Study 1 **Outcome 1** Discuss and debate an art issue using selected artist/s works as context, and present their informed opinion with reference to artworks and with the support of selected commentaries and relevant aspects of the Analytical Frameworks.	30	Any one or a combination of the following tasks: • a written report • an extended response • short responses • structured questions • an annotated visual report • a multimedia presentation.
Total marks	**30**	

*School-assessed coursework for Unit 4 contributes 10 per cent.

School-assessed task

The school-assessed task, which constitutes the assessment for **Outcome 2 in Unit 3** and **Outcome 2 in Unit 4**, will be initially assessed 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 the task are set out in the following table.

Outcomes		School-assessed task
Unit 3 **Outcome 2** Explore personal ideas and concepts through a conceptual and practical investigation including at least one finished artwork, using selected Analytical Frameworks to reflect upon and annotate their work. **Unit 4** **Outcome 2** Progressively communicated ideas, directions and/or personal concepts in a body of work that includes at least one finished artwork, having used selected Analytical Frameworks to underpin reflections on their artmaking.	Subject to external review	A body of work presenting explorations within selected art form/s and/or media which clearly demonstrates the development of the student's thinking and working practices. The progressive realisation and resolution of the body of work reflects personal concepts, ideas, directions, explorations, aesthetic qualities and technical skills, with at least **two** finished artworks that resolve the student's intentions.

End-of-year examination

Description

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority. Students will answer a series of questions based on Outcome 1 in Unit 3 and Outcome 1 in Unit 4.

Conditions

The examination will be completed under the following conditions:

- Duration: one and a 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 30 per cent to the study score.

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 knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and key skills that 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 must 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 make a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. School-assessed tasks are prescribed for Unit 3 and Unit 4.

The study of Art is enhanced through excursions to see and experience art in galleries. Galleries and museums across the state support teachers and students with the study of VCE Art. Teachers and students are encouraged to access learning programs at galleries or museums to strengthen knowledge and skills required for completing both theoretical and practical outcomes contained within the study design.

Progression of Analytical Frameworks
Unit 1

Students are introduced to the concept of the Analytical Frameworks. Students learn that the analysis of an artwork's formal qualities using the Formal Framework enhances their understanding and interpretation of artworks.

Students are encouraged to develop and apply skills while exploring areas of individual interest to create artworks. They become familiar with using the Formal Framework and the Personal Framework to analyse the formal qualities in their artworks as well as the work of other artists.

Unit 2

Students learn to apply the Formal Framework and the Cultural Framework and focus on the ways in which art reflects and communicates the values, beliefs and traditions of the societies for and in which it is created.

Students explore areas of personal interest and experiment with visual language to present their ideas. Observations, imagination, ideas or concepts may be starting points for them to experiment with techniques, materials, processes and art forms. They use the Formal Framework to guide their creative experimentation.

Unit 3

Students respond critically as they interpret the meanings and messages of artworks using all the Analytical Frameworks. Taken together the Analytical Frameworks help them to appreciate how an artwork may contain different aspects and layers of meaning. They compare artworks produced before 1970 with artworks produced after 1970, using appropriate art language to support discussions.

Students select and use appropriate Analytical Frameworks to aid reflection to support the development of their own art responses, concepts and observations.

Unit 4

Students discuss and debate art ideas and issues such as the role of art in society and whether it has the power to affect and change how people think. They use the Analytical Frameworks to frame their interpretation of the different meanings and messages of the artworks, using appropriate art language to support discussions.

Students continue to develop the body of work begun in Unit 3 and work toward resolved ideas. They continue to use the Analytical Frameworks to reflect on the formal, personal, cultural and contemporary aspects of their artworks. They document their thinking and working practices to reflect exploration, experimentation and skill.

Theoretical components of study

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

It is important that the areas of theoretical study inform the practical areas as this approach offers depth and context to support stronger and informed artmaking. Theory should be engaging for students and should be able to be related to their practical work.

Visual language

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

Artmaking skills and aesthetic awareness is demonstrated 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 aspects of visual language through effectively using art principles to support composition such as balance, focal point, unity, harmony, contrast and rhythm.

Competency in using a visual language should be evident 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.

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 Art study page on the Victorian Curriculum and Assessment Authority website: www.vcaa.vic.edu.au

VICTORIAN ESSENTIAL LEARNING STANDARDS (VELS)

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

The VELS Arts domain draws on the 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. Key links to the VCE Art study follow.

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;
*   evaluate and reflect upon their artworks and maintain a record of their exploration, development and refining of ideas, arts elements and principles, 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 Art 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
Folio (including visual responses and finished artworks)	**Problem solving** (developing creative solutions, developing practical solutions, applying a range of strategies to problem solving) **Learning** (being open to new ideas and techniques) **Initiative and enterprise** (being creative, generating a range of options, initiating solutions) **Self-management** (having knowledge and confidence in own ideas and visions, evaluating and monitoring own performance, taking responsibility, articulating own ideas and visions)
Extended/short responses	**Communication** (writing to the needs of the audience, sharing information) **Problem solving** (developing creative solutions, applying a range of strategies to problem solving) **Learning** (being open to new ideas and techniques) **Initiative and enterprise** (being creative, generating a range of options, initiating solutions)
Structured questions	**Communication** (writing to the needs of the audience, sharing information) **Problem solving** (developing creative solutions) **Self-management** (having knowledge and confidence in own ideas and visions, taking responsibility, articulating own ideas and visions)
Annotated visual report	**Communication** (writing to the needs of the audience, sharing information) **Problem solving** (developing creative solutions, developing practical solutions, applying a range of strategies to problem solving) **Learning** (being open to new ideas and techniques) **Self-management** (having knowledge and confidence in own ideas and visions, evaluating and monitoring own performance, taking responsibility, articulating own ideas and visions) **Planning and organising** (planning the use of resources including time management; collecting, analysing and organising information)

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.

*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.

Unit 1

AREA OF STUDY 1: Art and meaning

Outcome 1

Analyse and interpret a variety of artworks using the Formal Framework and the Personal Framework.

Examples of learning activities

analyse and interpret one artist's personal interests and experiences in at least two artworks through the application of the Formal Framework and the Personal Framework

explore self-portraiture by presenting a visual study of at least six self-portraits from both historical and contemporary artists, and referring to the Formal Framework to discuss the way the artists have constructed the self-portrait to reflect their identity and experiences

view excerpts from narrative films about artists such as Frida Kahlo, Vincent van Gogh, Jean Michel Basquiat, Artemisia Gentileschi, Francisco de Goya and Jackson Pollock; compare the artist's personal interests and experiences through the application of the Formal Framework and the Personal Framework; this may be completed through written responses or visual organisers

analyse and interpret the work of at least three artists through a discussion of the artist's personal interests and experiences in reference to a selection of works through the application of the Formal Framework and the Personal Framework

visit a gallery and select a number of artists and artworks to research the artist's personal interests and experiences; analyse, interpret and respond to a minimum of one artwork through the application of the Formal Framework and the Personal Framework

analyse, interpret and discuss the cultural background of one artist and how this has influenced artmaking; in the discussion, apply the Personal Framework and the Formal Framework

select one historical artist and one contemporary artist of personal interest; prepare a multimedia presentation that uses the Formal Framework and the Personal Framework to analyse the artists' interests and experiences and how these have influenced the creation of at least two artworks by each artist

are the personal interests, experiences and ideas of artists reflected through their art?; do all artists use personal experiences as a starting point for their practice?; select one historical artist and one contemporary artist and discuss the influence of cultural values, beliefs and ideas upon each artistic practice; analyse one artwork by each artist using the Formal Framework and the Personal Framework

Detailed example

ANALYSIS OF ARTWORKS THROUGH SELF-PORTRAITURE

Present a visual study of at least six self-portraits from both historical and contemporary artists, using the Personal Framework and the Formal Framework to discuss the way the artists have constructed the self-portrait. Possible historical artists include Artemisia Gentileschi, Albrecht Dürer, Rembrandt, Edgar Degas, Vincent van Gogh, Gustav Klimt, Edvard Munch, Käthe Kollwitz, Max Beckmann, Pablo Picasso, Henri Matisse, Salvador Dali, Alberto Giacometti, Francis Bacon, Frida Kahlo. Possible contemporary artists include Nan Goldin, Cindy Sherman, Andy Warhol, Lucien Freud, Chuck Close, Yasumasa Morimura, Tracey Moffatt, Tracey Emin, Gillian Wearing.

For each self-portrait selected, analyse, interpret and respond to the work using the Formal Framework and the Personal Framework. For example, analyse, interpret and respond to Frida Kahlo's 'Broken Column' (1944) using the Formal Framework and the Personal Framework.

Key questions to ask about the Formal Framework include:

What has the artist placed in the work to enhance the viewer's understanding of his or her appearance, character or personality?

How has the artist used colour to suggest emotion or mood?

Does the compositional arrangement encourage a particular interpretation of the artist's character or context?

Is there any significance in the choice of materials or art forms?

How has the artist selected and manipulated the materials and techniques to emphasise certain personal qualities or experiences?

Do any technical qualities of the work encourage a particular interpretation?

Can symbolism be attached to the way the artist has used any of the art elements or principles or particular materials or art forms? For example, does the use of non-traditional materials suggest a symbolic link to a specific time?

For example:

Kahlo uses surrealist painting techniques to explore her cultural and personal identity. Frida Kahlo uses self-portraiture to explore the physical and mental pain inflicted by her debilitating injuries suffered after a severe bus accident earlier in her life. 'Broken Column' painted in 1944, positions Kahlo's figure in the centre of the canvas. Her gaze is fixed and strong and moves outside the frame. Kahlo's tear filled eyes are a symbol of her constant pain. She portrays herself against a barren, uninhabited landscape that appears cracked and broken. The painted background is an exterior representation of her inner self. A fractured and frail Ionic column takes the place of her damaged spine, while a white support strap wrapped around her torso holds her fragile body together. The column provides a line for which the eye travels providing a symmetrical balance to the composition. Nails pierce her flesh and reinforce the torturous nature of her condition.

Key questions students could response to using the Personal Framework:

What personal qualities of the artist are suggested by the self-portrait? Explain, referring to elements of the artwork.

Can you identify any personal symbols that the artist may have used to express feelings, beliefs or individual identity? Explain your reasons for your interpretations.

For example:

Frida Kahlo was born in 1907 in Mexico City. At an early age Kahlo developed polio. Kahlo married Spanish mural painter Diego Rivera in 1929. Kahlo's 'Broken Column' is a strong depiction of her as a survivor despite her continued pain after a bus accident in 1925. After the accident, Kahlo turned from her studies in medicine to art. Kahlo had more than 32 back operations that left her in physical agony. Kahlo also suffered a number of miscarriages during her life, adding stress to her already painful existence. Her pain was often so intense that she would be bedridden for months. Kahlo clearly references her Mexican heritage in her artworks through depictions of traditional dress, use of bright colours and mythology in some of her self-portraits, but for 'Broken Column' she has stripped associations with her culture to reveal her painful isolation and resilient self.

AREA OF STUDY 2: Art making and personal meaning

Outcome 2	*Examples of learning activities*

Outcome 2

Present visual creative responses that demonstrate their personal interests and ideas through trialling techniques, materials and processes.

Examples of learning activities

create your own self-portrait that combines a range of art forms; consider how the use of formal art elements and principles, materials, techniques and processes can change the perception of your appearance

present a personal concept or idea in two contrasting art forms such as painting and video; document in written and visual form the development of the idea, focussing on a discussion of the materials, techniques and processes with attention to the use of dominant art elements and principles specific to that medium; what are the issues that have been encountered by working in a specific medium?; how has this improved your understanding of that art form?

research how authors, musicians, dancers and poets have presented the idea of landscape; using these ideas as a starting point, develop a folio of creative visual responses that presents your own understanding of landscape in a variety of materials, techniques and processes; document the development of the ideas in written and visual form using the language of the Formal Analytical Framework; as a starting point consider the following collaborations:

  Tim Winton and Peter Sculthorpe – Peter Sculthorpe created the 'soundtrack' to Tim Winton's novel *Dirt Music*

  Stravinsky's 'The Rite of Spring' – 'Rites' is a collaboration between the Australian Ballet and Bangarra Dance Theatre

create a series of small artworks that reflect your response to an idea that interests you; use a variety of techniques, materials and processes; use the following questions to assist with reflecting on and annotating your images:

  what specific aspects of my artmaking reflect my personality, thinking and values?

  what symbols have I used in my artmaking to explore and represent my identity?

keep a visual journal for a two-week period; in the journal, collect written and visual information about your experiences, conversations and responsibilities over that time; at the end of the two weeks, reflect upon the information you have collected; create a visual response in an art form of your choice that unites the mundane, repetitive and exciting experiences, events and ideas encountered; reflect upon your response using the Formal Framework and the Personal Framework

Detailed example

EXPLORE SELF-PORTRAIT IN A RANGE OF ART FORMS

Explore the idea of self-portraiture in art using the detailed example on page 35. Create your self-portrait that combines a variety of art forms. Consider how the use of formal art elements and principles, materials, techniques and processes can alter your appearance.

Review artworks by both historical and contemporary artists who use self-portraiture in artmaking.

How do you interpret the photographic self-portraits of Yasumasa Morimura? What does his self-referential approach to the work of other artists communicate about him?

What does the evolving self-portraiture of Rembrandt and van Gogh say about the artists and their experiences? Use the idea of change over time to inform a series of images that 'describe' you at different times or in different moods or that emphasise different personal qualities.

- Take a digital photograph of yourself. Explore a variety of different framing techniques such as using reflective surfaces to capture your image.
- Scan and import the photograph into Adobe Photoshop or an equivalent software. Convert the photograph image to black and white, reduce the tonal range and print the photograph/s.
- Draw and scale up the image from the printed photograph to create a design for a black and white linocut. At this stage two options are available:
   – Transfer design to lino and cut lino.
   – Produce a small edition of black and white prints.

Explore a range of materials, techniques and working methods

Experiment with and explore different expressive effects through a range of media and techniques for applying colour to the prints. Different effects can be created through different use of materials, techniques and formal elements and in turn will express different ideas and feelings. Trialling at this stage can be for its own sake. However, at the end of this process the student should make decisions about which of the coloured prints best express particular aspects of a personality and character

as a self-portrait, and why. Following are some examples of exploration and trialling using the photographs and/or lino cuts:

- Hand colour black and white prints using a range of media – colouring pencil, oil pastels, chalk pastels, acrylic, watercolour paint or gouache.
- Print in black ink on coloured paper.
- Print using a range of coloured inks to print on coloured papers.
- Print onto a range of different supports – paper, canvas, board, cut and pasted papers – and experiment with hand-colouring using the above techniques.
- Use a small roller to apply different colours to the one block and print.
- Create offset images by overprinting and mis-registering the block on a single sheet of paper or other support.
- Print onto pre-prepared hand-coloured and/or patterned papers or other supports.
- Print onto existing commercial printed papers – newspaper, magazine, wrapping paper, etc.

Experiment further with a range of different expressive effects that can be achieved through combining a range of media and prints to create new images, for example:

- Create multiple images in grids.
- Cut prints into strips down and across and weave together to create new effects and/or images.
- Tear prints into strips and combine elements from each to create new effects and/or images.
- Randomly cut and paste or tear prints and re-combine for new effects and/or images.
- Using the contours of the shapes of the printed image as a guide, cut a number of prints into sections and re-combine to create new effects and/or images.

Detailed example continued

Visual solutions

From all of the images created so far, select prints for a self-portrait. Consider the combinations of formal elements, composition, media and technique which best express a particular character or personality as a self-portrait.

In a folio or sketchbook, arrange all of the work completed so far and annotate the documents to show the process of trialling and exploration and reasons for selecting particular prints as visual solutions.

The process so far could be repeated using a range of other printmaking media; for example, photo-silkscreen or 'Image-on' etching from transparencies photocopied from original drawings, or transfer prints from photocopies of original drawings.

Also, various print media might be combined to experiment with other ways of colouring black and white prints. For example, paper for printing might first be printed in colour via gouache on a 'perspex' print or monoprint using the drawing as a guide to the placement of colour. Once dry, the colour print can be over-printed in black ink.

Painting

Use the process of trialling and experimenting with the linocut self-portrait (above) as the basis for a painting.

Choose one or more prints which best express a selected character or personality as a self-portrait and use them as the basis for exploring the expressive use of formal elements and technique in a self-portrait painting in acrylics. For example:

- Start the painting by drawing the image onto canvas or other support, or by taking an enlarged photocopy from the black and white print (self-portrait linocut) and transfer the print from the photocopy onto canvas or other support.
- Develop a painting using the selected self-portrait lino cut prints as a basis for achieving selected expressive effects.

- Produce the self-portrait painting as a visual solution that refines formal elements and techniques to express particular aspects of character or personality.
- Achieve different expressive effects in preparing the self-portrait by under-painting in acrylics then working over this in oils, pastels or other media.
- Document the process of trialling and refining media, techniques and formal elements in the development of a self-portrait painting in a folio or sketchbook.
- Select the style of an artist as the basis for the painting. The style should be selected on grounds of appropriateness to specific expressive effects, so that style reflects aspects of a particular character or personality as a self-portrait. For example, the Fauve style of Henri Matisse might be selected as a means of creating the effect of a warm and vibrant personality.
- Using the style of the selected artist, the trialling of technique and the drawings as a basis, develop a self-portrait which employs selected combinations of formal elements, composition and technique to express aspects of a character or personality. For example, consider the expressive effect of the scale of the figure in relation to the ground, whether the composition should be open or closed, or whether the background should be plain or contain objects or symbols that signify aspects of a personality or character.
- In a folio or sketchbook, document the process of trialling and refining styles, media, techniques and formal elements in the development of the self-portrait painting.

  Finish the folio with a short statement evaluating the degree to which the student feels he or she has succeeded in conveying a selected personality or identity in a self-portrait.

Reflect upon the self-portraits produced and annotate using the language of the Personal Framework.

Unit 2

AREA OF STUDY 1: Art and culture

Outcome 1	***Examples of learning activities***
Analyse, interpret, compare and contrast artworks from different cultures using the Formal Framework and the Cultural Framework.	compare the ideas, traditions, values or beliefs that influence artists; comment on cultural structures associated with gender, politics, religion, and race; the investigation should focus on how artists reflect and communicate the values of their societies; apply the Formal Framework and the Cultural Framework and make reference to at least four artists
	select one historical artist and one contemporary artist and apply the Formal Framework and the Cultural Framework to interpret, compare and contrast artworks; watch or listen to online resources on websites and/or refer to books and journals as a starting point for research, refer to resources list at: www.vcaa. vic.edu.au/vce/studies/art/artindex
	interpret, compare and contrast artworks that represent the Mother and Child from different cultures such as Indigenous, European, Asian or African art using the Formal Framework and the Cultural Framework; present the work in a multimedia format
	consider the role of art as a reflection of political power or wealth in two different cultural contexts using the Formal Framework and the Cultural Framework; students may consider Ancient Rome, Renaissance Italy, nineteenth century France, or, twenty-first century Australia
	research historical and contemporary representations of gender in art and discuss the way the artists have depicted the figure through the application of the Formal Framework and the Cultural Framework; students must reference artworks by at least four artists in their discussion; consider examples of work by Botticelli, Michelangelo, Bernini, Ingres, Renoir, Schiele, or Jenny Saville
	interpret, compare and contrast artworks from Indigenous and Asian cultures through the Formal Framework and the Cultural Framework; choose one Indigenous and one Asian artist and a minimum of one artwork by each artist; as a starting point, Indigenous artists include Fiona Foley, William Barak, Lin Onus, Emily Kame Kngwarreye, Christian Thompson, Ginger Riley, Judy Watson, Destiny Deacon, Michael Riley, or Gordon Bennett; consider the work of Asian artists including Annish Kapoor, Shirin Neshat, Zhang Xiaogang, Ai Weiwei, Simryn Gill, Ah Xian, Yayoi Kasama or Nam June Paik
	select two artists who have documented the historical and contemporary idea of war and conflict; apply the Formal Framework and the Cultural Framework to their work; artists could include Peter Booth, Otto Dix, Käthe Kollwitz, Eugene Delacroix, George Gittoes and Francisco Goya y Lucientes
	compare and contrast the work of feminist artists such as Judy Chicago and Louise Bourgeois and discuss how these artists have influenced artists such as the Guerrilla Girls, Sarah Lucas or Tracey Emin
	investigate artists who are working with issues of the environment and sustainability; select one historical artist and one contemporary artist and compare their work using the Formal Framework and the Cultural Framework

Detailed example

ANALYSE ARTWORKS FROM DIFFERENT CULTURES USING THE FORMAL FRAMEWORK
AND THE CULTURAL FRAMEWORK

Compare the ideas, traditions values or beliefs that influence artists. Specifically comment upon cultural structures associated with gender, politics, religion, and race. The investigation should compare and contrast how artists reflect and communicate the values of their societies through the application of the Formal Framework and the Cultural Framework.

Artists are often considered to be outsiders in their own society and exist and operate on its periphery. They are astute observers of the actions and consequences of society's decisions and provide people or groups of people with the opportunity to explore their own and others' behaviour. Artists sometimes challenge traditional rules, values, beliefs, ideas and policies, and can have the power to inspire, define and shift a community and their way of thinking.

Students should select two historical artists and two contemporary artists to interpret, compare and contrast how artists in historical and contemporary times have inspired cultural change in society. Reference must be made to at least one artwork by each artist.

Artists and artworks

Patricia Piccinini, 'Game Boy Advanced', 2002

Ron Mueck, 'Crouching Boy', 1999

Formal Framework

How have the artists used scale, colour, form, and distortion to enhance the messages of their artworks?

In what ways are the styles of the artists similar or different in terms of photo-realist sculpture?

How are the materials and techniques of these works similar or different?

In what circumstances are these artworks meant to be seen?

How would their exhibition context affect the viewers' perceptions of the works?

Cultural Framework

What issues are being explored?

Are there specific references to historical, technological or social events?

If so, how are the artists representing these issues?

In what ways do these works reflect the cultures and times in which they were made?

Do you think the artists were aiming to influence the emotions of the viewer? If so, how have they done so and are they successful?

Do the artworks contain messages? If so, how can that message be interpreted?

Do you think the interpretation would change with time or the experience and background of the viewer? Explain your response.

What symbols can you identify in these works? Give examples and explain how they enhance the message.

AREA OF STUDY 2: Artmaking and cultural expression

Outcome 2	*Examples of learning activities*

Demonstrate technical and artistic development in the presentation of visual responses that include one finished artwork, through the exploration of selected media, materials and techniques.

explore an area of personal interest; begin by brainstorming or making lists about ideas or issues of interest or by making observations about the world; experiment with a range of materials, techniques and art forms to develop and refine ideas; throughout the process, analyse the formal qualities of your work, and document the ways in which you have used visual language to comment on qualities of your cultural environment

make a list of issues that affect youth; brainstorm in words or images the ideas that relate to issues; explore a variety of materials, techniques and processes to support the development of the selected concepts; document the development of the imagery and produce visual responses; reflect upon the finished artworks using the language of the Formal Framework and the Cultural Framework

in written and visual form, explore an idea or a theme of personal interest; identify a subject matter and then begin by creating a series of drawings; collect visual examples of the idea as represented by a range of both historical and contemporary artists and annotate these with information about their relevance to the research; continue creating imagery to expand upon ideas and concepts

create a series of visual responses working from life drawings, scientific texts with diagrams of bones, organs and muscles in the human form, or microscopic cellular images; research similar imagery from other historical and cultural sources with a view to expanding the idea and the application of formal qualities, style and technique; using the language of the Formal Framework and the Cultural Framework, examine the artworks and reflect upon the purpose of using the human form in art

look at excerpts from films by influential directors such as Jean Luc Goddard, Alfred Hitchcock, Stanley Kubric, or Tim Burton; use this as a starting point for a series of artworks that will use filmic composition conventions; look at the work of artists such as Ed Ruscha, Hiroshi Sugimoto, Mathew Barney, Jesper Just, Cindy Sherman, Andy Warhol, Tracey Moffatt, Janet Cardiff and George Bures Miller; how have these artists used film to influence the creation of their art? create a folio of images inspired by the scenes, shots or frames from selected films

Detailed example

EXPLORATION OF AN AREA OF PERSONAL INTEREST

Explore a variety of materials, techniques and processes to support the development of visual responses to an idea or concept. Possibilities include memory, domesticity, reconciliation, abstraction, technology, dislocation, figuration, topography, intimacy, identity, pattern, landscape, reflection, politics, history, language, psychology, isolation, media, culture, creativity, fashion, music, religion, dance, philosophy, ideology, sound, space and time.

How do these broad ideas relate to culture? Consider:

Cultural **monuments** – How does Australian society celebrate heroes? What are considered to be Australian monuments? Create your own monument to symbolise Australian culture.

Cultural **identity** – What is Australia's cultural identity? How is this represented? What symbols communicate the idea of being Australian?

Cultural **sounds** – Create a projection that includes sounds and images that reflect the sonic and visual elements of Australian culture.

Research

Research artists and art that reflect the selected concepts or ideas.

Document examples of art in a visual diary. Annotate each of the examples to explore how the artist has presented the ideas or concepts.

Investigation of materials, techniques and processes

Identify subject matter that links to the selected ideas or concepts. Create drawings or take photographs of the concepts or ideas as a starting point for exploration.

Select and explore

Using the selected drawing or photographs, trial a range of media to prepare a range of compositions. Decide upon a suitable composition to refine further. Enhance the arrangement of the composition through manipulation of the art elements and principles.

Trial the composition on a number of different supports such as different grades of paper, coloured paper, or canvas.

Refine ideas and skills

Explore ways of simplifying or abstracting the selected composition, such as cropping a section of the image.

Look at the selected work. What techniques and materials have the artists used that can be adapted in the creation of a new artwork?

Realise visual responses

Visual responses can be realised throughout the task. The finished work may take the form of a series of drawings, prints, photographs, or sculptures or be a mixture of a number of art forms. Students may also like to produce a performance, sound or video work to resolve their ideas or concepts.

Reflect upon finished artwork/s

Document the development of your visual responses using the language of the Formal Framework and the Cultural Framework to reflect upon a finished artwork.

Unit 3

AREA OF STUDY 1: Interpreting art

Outcome 1

Use the Analytical Frameworks to analyse and interpret artworks produced before 1970 and artworks produced since 1970, and compare and contrast the meanings and messages of artworks produced before 1970 with those of artworks produced since 1970.

Examples of learning activities

use the Analytical Frameworks to consider:

- one artist who has worked before 1970 and another artist who has worked since 1970 using at least two artworks for each artist

- 'Anthewerre' (1955) and 'Mount Hermannsburg, Finke River' (1946–51) by Albert Namatjira with 'Possession Island' (1991) and 'Notes to Basquiat (The Coming of the Light)' (2001) by Gordon Bennett

- 'Roads Meeting' (1987) and 'Yari Country' (1989) by Rover Thomas with 'Urewera Mural' (1975) and 'Six Days in Nelson and Canterbury' (1950) by Colin McCahon

- 'Mills Plains, Van Diemen's Land' (1835) and 'The River Nile, Van Diemen's Land, from Mr Glover's Farm' (1837) by John Glover with 'groundspeed (Red piazza) #2' (2001) and 'Welcome to Australia' (2004) by Rosemary Laing

- 'A Bush Burial' (1890) and 'The Pioneer' (1904) by Frederick McCubbin with Federation Series (1901–2001), (2001) 'The Invincibles' (2004) by Julie Dowling

- 'Shearing the Rams' (1890) and 'A Break-away' (1891) by Tom Roberts with 'Imperial Leather' (1994) and 'Chase' (2001) by Julie Gough

- 'Sunbaker' (1937) and 'Bondi' (1939) by Max Dupain with 'The Sunbather #2', (1989) and 'The Surfers' (1989) by Anne Zahalka

- 'Object' (1936) and 'My nurse' (1936) by Méret Oppenheim with 'Soul Under the Moon 2002' and 'Tender are the Stairs to Heaven' (2004) by Yayoi Kusama

- 'Head of Vespasian' (AD 50–80) and 'Head of Septimus Severus' (AD 198–211) made in the Roman period with 'Human Human – Flower and Bird' (2000–2001) Bust 1 (from 'China. China' series) (1998) by Ah Xian

- Landscape in the style of Huang Gongwang (1269–1354) c. 1694 and 'Fish and Rocks' (1699) by Bada Shanren with 'Shanghai Family Tree' (2001) and 'To Raise the Water Level in a Fishpond' (1997) by Zhang Huan

- 'David' (1623–24) and 'Ecstasy of St Theresa' (1647–1652) by Giovanni Lorenzo Bernini with 'Ocean Without a Shore' (2007) and 'The Messenger' (1996) by Bill Viola

- 'Los Caprichos' (suite of etchings 1797–1798) and 'Majas on a Balcony' (c.1812–35) by Francisco Goya y Lucientes with 'Reverend on Ice' (2005) and 'The Sleep of Reason Produces Monsters' (Australia) (2008) by Yinka Shonibare

- 'Miss Susanna Gale' (c.1763–64) and 'Hester and Queeney Thrale' (1777–8) by Joshua Reynolds with 'Protein Lattice' (1997) and 'Nest' (2006) by Patricia Piccinini

- 'Still Life with Fruit' (c.1640s) and 'Still Life with a Glass and Oysters' (c.1640) by Jan Davidsz de Heem with 'Killing Time' (2003–4) and 'Salad Days' (2005) by Ricky Swallow

'Cahill Expressway' (1962) and 'Footbridge' (1975) by Jeffrey Smart and 'Triple Fronted' (1988) and 'Floriated Residence' (1994) by Howard Arkley

'Mount Kosciusko, seen from the Victorian Border (Mount Hope Ranges)' (1866) and 'Mr Clarke's Station, Deep Creek, near Keilor' (1867) by Eugene von Guérard with 'Between River and Lake' (2006) and 'Unfamiliar Land' (2006) by Guan Wei

'Golden Summer, Eaglemont' (1889) and 'The Purple Noon's Transparent Might' (1896) by Arthur Streeton with 'Scrub Country' (1982) and 'Inland Sea' (1986) by Rosalie Gascoigne

'Landing of Captain Cook at Botany Bay 1770' (1902) and 'A Love Story' (1903) by Emmanuel Phillips Fox with 'Australian Graffitti' (2000) and 'Tranquilidade/ Tranquility' (2007) by Kate Beynon

'Reclining Figure' (1951) and 'Draped Seated Woman' (1956) by Henry Moore with 'Inside Australia' (2002–3) and 'Asian Field' (2003) by Antony Gormley

'The Three Graces' (1639) and 'Andromeda' (c.1638) by Rubens and 'Propped' (1992) and 'Plan' (1993) by Jenny Saville

'The Bath' (1891) and 'Emmie and Her Child' (1889) by Mary Cassatt and 'The Best Face Value for Autumn' (1978) and 'Easy Going Hostess' (1979) by Vicki Varvaressos

'Aphrodite of Cnidos' (c.350 BC) and 'Hermes with infant Dionysis' (c. 350 BC) by Praxiteles with 'Two Women' (2005) and 'Wild Man' (2005) by Ron Mueck

'Woman with Dead Child' (1903) and 'Death Snatching Children' (1934) by Käthe Kollwitz and 'Painting 1981' (Demon on Pole) (1981) and 'Painting 1982 (Cannibals)' (1982) by Peter Booth

'Weeping Woman' (1937) 'Guernica' (1937) by Pablo Picasso with 'Untitled (Public Opinion)' (1991) and 'Untitled (Welcome Back Heroes)' (1991) by Felix Gonzalez-Torres

'Femme Maison' (1947) and 'Brother and Sister' (1949) by Louise Bourgeois with 'Suite Venetienne' (1979) and 'Exquisite Pain' (1979–2000) by Sophie Calle

'Spring's Innocence' (1937) and 'Ladies of Olympus' (1945) by Norman Lindsay and 'Something More' (1989) and 'Adventure Series 6' (2004) by Tracey Moffatt

'Mad Girl' (c.1942–1943) and 'Girl in a Corner' (1957) by Joy Hester and 'The Window' (2001) and 'Evening by the Courts' (2004) by Rick Amor

'The Two Fridas' (1939) and 'Self-Portrait with Monkey' (1938) by Frida Kahlo with 'Budima (broken hearts)' (1997) and 'Self-portrait: Black bird' (2002) by Julie Dowling

'Bicycle Wheel' (1919) and 'Fountain' (1938) by Marcel Duchamp with 'The Lights Going On and Off' (1995) and 'The Lights Off' (2005) by Martin Creed

Detailed example

PABLO PICASSO AND FELIX GONZALEZ-TORRES

Using the Analytical Frameworks, consider the meanings and messages of 'Weeping Woman' (1937) 'Guernica' (1937) by Pablo Picasso with 'Untitled (Public Opinion)' (1991) and 'Untitled (Welcome Back Heroes)' (1991) by Felix Gonzalez-Torres.

Each of the four works selected are linked by the theme of war. Picasso produced his work as a response to the Spanish Civil War and Gonzalez-Torres produced his work as a response to the United States involvement with the Gulf War.

The following writing samples are starting points only. Further investigation and response is required to meet the key knowledge and skills of the VCE Art Study Design. The writing samples do not actively compare the two artworks using the Analytical Framework, but aim to demonstrate how to unpack the meanings and messages of the artist's work.

For example:

Formal Framework

Apply the Formal Framework to compare the meanings and messages of Picasso's 'Guernica' with Gonzalez-Torres 'Untitled (Public Opinion)'.

Pablo Picasso – 'Guernica' (1937)

After the outbreak of the Spanish Civil War, Picasso created the large mural size painting 'Guernica'. After completing Guernica', Picasso began work on his Weeping Women series. 'Guernica' presents a scene of death, violence, brutality, suffering, and helplessness. The selection of black and white paint contrasts with the power of the semi abstracted scene depicted. 'Guernica' was premiered in the Spanish Pavilion at the World Fair. The theme of the World Fair in Paris in 1937 was modern technology.

Felix Gonzalez-Torres – 'Untitled (Public Opinion)' (1991)

Felix Gonzalez-Torres created numerous candy spills in his brief career. The candy pieces included strict details documented through certificates of ownership. The certificate cites information such as the original candies used, the colour of the candy wrappers and the original source of the candies. Other information includes the 'ideal weight' for installation and allowances for the owner/curator to install the specific work at their own discretion. A spill of black liquorice candies, wrapped individually in clear cellophane, typically spilled into the corner of the exhibition space. Viewers are invited to take a piece of candy from the pile with them. The piles of candy are replenished upon depletion to ensure that there is an everlasting supply of candy to sustain the life of the artwork.

Personal Framework

Apply the Personal Framework to compare the meanings and messages of Picasso's 'Guernica' with Gonzalez-Torres 'Untitled (Public Opinion)'.

Pablo Picasso – 'Guernica' (1937)

Picasso would not normally have painted such a work as 'Guernica' if it had not been for his relationship with Dora Maar, a member of the French Communist Party. At the time, Picasso had been searching for an appropriate subject for his commission to be shown at the World Fair in the Spanish Pavilion. He had settled on the theme of The Studio: The Painter and The Model. This was quickly revised and Picasso painted 'Guernica' instead as a symbol of the tragedy and personal devastation of war.

Felix Gonzalez-Torres – 'Untitled (Public Opinion)' (1991)

Gonzalez-Torres was born in Cuba in 1957 and migrated to America in 1979. He studied photography at the Pratt Institute. Gonzalez-Torres wanted to, through his art, make the world a better place for everyone. He also went to great lengths to personalise the experience of engaging with art through allowing audience to take pieces of his work with them, such as the candy in 'Untitled (Public Opinion)' or his stacks of paper.

Cultural Framework

Apply the Cultural Framework to compare the meanings and messages of Picasso's 'Guernica' with Gonzalez-Torres 'Untitled (Public Opinion)'.

Pablo Picasso – 'Guernica' (1937)

Under instructions from Franco's Nationalist forces, German and Italian aircraft bombed the small Spanish town of Guernica. Picasso painted 'Guernica' as a response to the atrocities of the bombing of Guernica and the Spanish Civil War. He read of the bombing of Guernica through newspaper reports, and learnt that the bombings occurred on a market day. This information concerned him, knowing that the town would have been filled with the traffic of women, children and the elderly.

Detailed example continued

Felix Gonzalez-Torres – 'Untitled (Public Opinion)' (1991)

The missile like shapes of the candy in 'Untitled (Public Opinion)' alludes to ideas of hostility and terror evoked by the presence of war. The work was produced during a conservative political climate and undermines the idea of a public opinion mediated by censorship.

Contemporary Framework

Apply the Contemporary Framework to compare the meanings and messages of Picasso's 'Guernica' with Gonzalez-Torres 'Untitled (Public Opinion)'.

Pablo Picasso – 'Guernica' (1937)

The public reaction to 'Guernica' was overwhelmingly critical. The German fair guide that first exhibited the painting calls 'Guernica' 'a hodgepodge of body parts that any four-year-old could have painted.' Today, 'Guernica' is seen as a significant and uncompromising statement about the effects of war. Reference: www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/main_guerfrm.html

Felix Gonzalez-Torres – 'Untitled (Public Opinion)' (1991)

Felix Gonzalez-Torres was influenced by postmodern theories and the writing of Louis Althusser, Roland Barthes, Walter Benjamin and Michel Foucault. Gonzalez-Torres acknowledges that through reading the work of these authors (see Roland Barthes' essay, *Death of the Author*, 1967) he would was able to make specific works and arrive at certain ideas to make his art.

In 'Untitled (Public Opinion)' and his other paper stack work, Gonzalez-Torres challenged audiences to engage with his art at a level beyond looking. He freely allowed audience to remove the art object from the gallery space, as a mark of generosity imbued with responsibility that encouraged the audience to be responsible for disseminating the message of the artwork back into the community.

'I need the viewer, I need the public's interaction. Without a public these works are nothing, nothing.' Felix Gonzalez-Torres (Nancy Spector, *Felix Gonzalez-Torres*, page 57)

AREA OF STUDY 2: Investigation and interpretation through artmaking

Outcome 2	***Examples of learning activities***
Explore personal ideas and concepts through a conceptual and practical investigation including at least one finished artwork, using selected Analytical Frameworks to reflect upon and annotate their work.	Unit 3 Outcome 2 is connected to Unit 4 Outcome 2 and is assessed as a body of work at the conclusion of Unit 4; students will work progressively throughout the year on a personal exploration of ideas or concepts of their choice

students will select appropriate Analytical Frameworks to reflect upon the ideas, techniques, materials and processes and formal qualities in the body of work

students may approach this work in a number of ways, for example:

- *imagine, research, develop and explore ideas and concepts*

  think broadly about ideas and concepts that may be explored during Outcome 2 Unit 3 and Outcome 2 Unit 4

  compile a list of thoughts, ideas, and concepts to draw upon over the year

  document ideas and concepts in a visual diary

  document the focus and direction of the body of work

  document the development of research and exploration of ideas in written and visual form

  identify a list of ideas and concepts that potentially can be explored in artmaking

  collect images that relate to the ideas and concepts identified

  annotate each image with information that includes details about how the ideas can be treated and further developed, also include information that reflects the language of the Analytical Frameworks

  collect images of artwork related to a concept or an idea from a range of sources such as books, magazines or the Internet

  photograph, scan, photocopy or draw objects to explore the concept or idea

  read about the work of artists and thinkers relevant to the concept or idea

  explore using digital editing software to enhance elements of colour, line, texture or form in images

  explore ideas and concepts in a number of art forms such as painting, drawing, printmaking, sculpture, sound, installation, ceramics, video, or animation

  research the work of philosophers, musicians, poets or designers to understand the selected concepts or ideas in a broader context

  research artists and artworks from the past and present that are considered to be relevant to concepts and ideas identified; document examples of these and annotate with information on subject matter, techniques, materials, art elements and principles.

  interview people who have worked with similar concepts or ideas

  visit galleries to see how artists have approached and presented similar concepts or ideas

  read the work of writers and critics that have explored similar concepts or ideas

  prepare drawings to explore ideas or concepts and annotate with reflections using the language of the Analytical Frameworks

  seek feedback from peers on the progress of research and to assess the development of ideas and concepts

apply the language of appropriate Analytical Frameworks in reflection to identify the strengths and possibilities of ideas and concepts

revisit the ideas or concepts over the duration of Units 3 and 4 to assist in the development of artmaking

- *investigate, trial and apply materials, techniques and processes to concepts and ideas*

  look at the techniques, materials and processes used by a range of other artists from historical and contemporary times working in a similar way

  experiment with, explore and apply a range of materials, techniques and processes relevant to the student's personal ideas or concepts

  use alternative methods of applying media to explore ways to improve its application

  document in written and visual form the development of investigation and application of materials, techniques and processes

- *progressively refine, improve and resolve ideas and skills to prepare visual solutions*

  explore solutions to demonstrate different interpretations of the ideas or concepts

  document in written and visual form the development of refinement of ideas and skills

  progressively resolve ideas, concepts, direction, materials, techniques, processes and formal elements

  create screen dumps of the digital development and refinement of the ideas

  identify links to earlier ideas and concepts and how these have strengthened current working practices

  date pages in the visual diary to document the development of the body of work

  highlight key details in annotations in the body of work

- *create, produce and make visual responses*

  create visual solutions that reflect the development of ideas or concepts

  produce solutions that demonstrate considered and well-developed responses to the stages of artmaking

  photograph the progressive creation of visual responses

- *realise, present, reflect upon and evaluate visual responses*

  select visual responses to best express ideas or concepts

  consider the effect of formal elements in creative responses

  evaluate the effectiveness of selected visual responses

  document in written and visual form the development of realisation and presentation of creative responses

  reflect upon how the visual responses in the body of work reflect the student's interests, personality, values and expectations

present ideas and concepts to peers to extend and enhance the development of a body of work

apply the language of appropriate Analytical Frameworks in reflection and appraisal of the visual solutions and responses

students ask the following questions embedded in the Analytical Frameworks throughout the developmental and resolution processes; responses to these questions support the annotation required by practical outcomes

Formal Framework

visual analysis: How have the elements of art (line, colour, tone, texture, shape and form) and the principles of art (such as focal point and space) been applied by the student? What effect has this created? How do these qualities contribute to the meanings and messages of the work?

technique: What materials and techniques have been used? How do the materials used or the technical skills impact upon the creative responses? Is this due to inherent qualities of the materials or to their use by the student?

style: Does the student work in a distinctive style? How do the stylistic qualities of the artwork contribute to meaning? How do they reflect the cultural context of the student? How do the creative responses relate to other works produced by the student?

What physical aspects or presentation of the artwork suggest symbolic meaning? This may include the use of art elements and principles; the compositional arrangement of figures or objects; the medium or the technique used by the student; the style in which it is created

Personal Framework

Can the artmaking be linked to people, places or experiences of personal significance to the student, the student's personal feelings, thinking, aspirations, beliefs, desires (conscious or subconscious) or preoccupations, or to memories or dreams?

How does the experience and background of the viewer affect the interpretation of the artwork?

What qualities of the artwork may be symbolic of the student or what symbols are representative of the personal culture and identity of the student?

Cultural Framework

How has the student reflected the idea of culture through artmaking?

How do the social, political, cultural or religious contexts of the student's artmaking contribute to the meaning of the creative responses? How have historical or contemporary events shaped the intention of the student or our understanding of the artworks meaning? Are the meanings the viewer interprets the same as those intended by the student?

How do the gender values reflect the social context of the time the work was produced? How do these values compare to the values of today?

How can culturally relevant symbols be used to interpret the meanings of the artworks?

Contemporary Framework

How have ideas of parody, irony, satire, appropriation, collaboration or non-traditional art practices and art forms been used by the student to question and challenge traditional understandings of art and its significance?

Does the student's choice or presentation of subject matter or medium, materials and techniques reflect or challenge artistic or social traditions?

How are new media and other art forms (such as video, digital, projection, installation, interactive, street art, sound and performance art) challenging traditional ideas of the importance of viewing and experiencing object-based art in museums and galleries? How does this impact on your understanding of the artworks?

How can the concepts or presentation of ideas and issues be seen to symbolise broader questions for the student or for society?

How can artworks of the past be interpreted in light of contemporary ideas and issues?

Unit 4

AREA OF STUDY 1: Discussing and debating art

Outcome 1	***Examples of learning activities***
Discuss and debate an art issue using selected artist/s works as context, and present their informed opinion with reference to artworks and with the support of selected commentaries and relevant aspects of the Analytical Frameworks.	listen to sound files of artists, critics and curators and identify issues about the art and artists discussed; use these commentaries to develop a personal point of view to debate a selected art issue with reference to artworks
	visit contemporary art exhibitions and galleries to discuss issues related to the work of selected artists; what is the role of art in contemporary society?; discuss and debate roles of contemporary artists, galleries and audiences with reference to selected artworks, commentaries and visits to a range of galleries to develop an informed opinion; research the work of Australian artist Gabrielle de Vietri; discuss how de Vietri's works such as 'Where's My Community?' and 'The Relationship Contracts' both comment upon and shift audience behaviour in a gallery
	'Art for all' is the belief that underpins Gilbert and George's art; do you agree?; discuss and debate the idea that sometimes some art is not for everyone, depending upon their personal understanding of art; use examples of art by Gilbert and George as well as commentaries about their work to inform your point of view

the theme of the representation of the body in art continues to be of interest to society; through contemporary art, artists challenge ideas of beauty, race, gender, sexuality, censorship, morality and ethics through representations of the human form; students can discuss issues related to the body in art with reference to a range of commentaries to explore the aesthetic, cultural, personal and historical viewpoints and to develop their own personal point of view; writers of particular significance to the history of the body as art object include Germaine Greer, Linda Nochlin, John Berger, Naomi Wolf, Kenneth Clark, Sigmund Freud, and Michel Foucault; students should examine aspects of these commentaries to assist them to develop a considered and informed point of view with reference to at least one artist and two artworks of that artist

in relation to the body in art, what is acceptable in society? why has the nude form been used so extensively in the history of art?; investigate the purposes, meanings and messages behind the expression of the nude form; what are the different points of view from a historical and contemporary perspective?; use commentaries to support your research

how does the work of female artists differ from that of their male counterparts? what are the issues that male and female artists may investigate?; consider the work of artists from a range of cultures such Asia, Africa, South America; consider the representation of women artists in museums and galleries with reference to one artist and two selected artworks supported by a range of commentaries; use the work of the Guerilla Girls as a starting point for research; see also artworks by Australian artists such as Danielle Freakley, Emily Floyd, Laresa Kosloff, Julie Rrap, Lyndal Jones, and Patricia Piccinini

explore the issue of censorship in art with reference to one artist and two selected artworks supported by a range of commentaries; should art be censored? for what reason? when should artworks be censored? how does censorship affect communities? who wants the art to be censored?; investigate religious and political censorship of art, such as Andres Serrano's 'Piss Christ', comic depictions of Mohamed, art destroyed or damaged for reasons of religious belief, for example the 'Buddhas of Bamyan' destroyed by the Taliban

research graffiti/street artists from the 1980s and compare their work with that of the recent graffiti/street art; find a variety of commentaries that discuss graffiti and street art to inform your own understanding of graffiti/street art; analyse the distinct differences between graffiti and street art; explore the work of artists such as Banksy, Jean Michel Basquiat and Keith Haring

art can be a form of social and political discourse; creative suppression can lead to conflict and censorship, for example the persecution of rebellious artists in China and Tibet; consider how art associated with war, difference and suppression leads to greater social and political awareness in our world; use commentaries to support the development of an informed opinion with reference to selected artworks

what is the role of the artist in the making of an artwork? what is the role of the viewer?; consider how this may have changed in contemporary art practice, i.e. interactive art and the viewer/audience as participant.

Detailed example 1

ART ISSUE: REPRESENTATIONS OF THE BODY IN ART

Representations of the body in art continue to be of interest to society. In contemporary art, artists challenge ideas of beauty, race, gender, sexuality, censorship, morality and ethics through representations of the human form. Students are required to discuss the issues with reference to a range of commentaries. They explore aesthetic, cultural, personal and historical viewpoints to develop their own point of view. Writers of particular significance include Germaine Greer, Linda Nochlin, John Berger, Naomi Wolf, Kenneth Clark, Sigmund Freud, and Michel Foucault. Students should examine aspects of these commentaries, for example, 'The male image is one of power, possession and domination, the female is one of submission, passivity and availability' (Linda Nochlin 1972). Students develop a considered and informed point of view about the body as art object with reference to at least one artist and two artworks of that artist.

Key questions students could ask to examine the idea of body as art object:

- How do artists use the body as art object?
- Should artists objectify the body through art?
- How do artists explore or challenge ideas of beauty, race, gender, sexuality, censorship, morality and ethics through representations of the human form in art?
- Do artists represent the female/male body in art for different purposes?
- When is the naked body in art acceptable in society and when is it not? What influences social acceptance?
- Are there legal implications for artists who use the body as art object?

Example of artists and artwork

Students select one artist and two artworks to research, analyse and interpret the body as object in art. Please note that this is a suggested list only.

Jean Auguste Dominique Ingres

1. 'La Grande Odalisque', 1814
2. 'Odalisque with a slave', 1842

Michelangelo Merisi da Caravaggio

1. 'Amor Vincit Omnia', c. 1601–02
2. 'St John the Baptist', 1602

Edouard Manet

1. 'Olympia', 1865
2. 'Le Déjeuner sur l'herbe', 1863

Gustave Courbet

1. 'The Bathers', 1853
2. 'Sleep', 1866

Edvard Munch

1. 'Madonna', 1893–94
2. 'The Scream', 1893

Andy Warhol

1. 'Liz', 1963
2. 'Marilyn', 1964

Barbara Kruger

1. 'Memory is Your Image of Perfection', 1982
2. 'Your Body is a Battleground', 1989

Gillian Wearing

1. 'Self Portrait at Three Years Old', 2004
2. 'Dancing in Peckham', 2006

This is a sample only and demonstrates a starting point for further research. Students must analyse two artworks to complete the outcome.

Selected artist and artwork:

Barbara Kruger, 'Your Body Is Battleground', 1989.

Refer to relevant aspects of the Analytical Frameworks to support discussion.

Formal Framework

Kruger is influenced by war propaganda, Russian Constructivists, Albert Hirschfeld, Austrian graphic designer Herbert Bayer, collage techniques, the Bauhaus and advertising drawn from the 1940s and 1950s.

Personal Framework

Kruger studied with Dianne Arbus and first worked as a designer for American magazines such as *Mademoiselle* where she was quickly promoted to the art director. Kruger then worked for a number of other magazines, which contributes to the graphic nature of her art practice as well as an understanding of the representation of women in advertising and art.

Detailed example 1 continued

'I think the work that people do can be determined to some degree by where they've been born, how they've been touched, the colour of their skin, their gender, and what's been lavished upon or withheld from them. I think that it took me a while to determine what it could mean to myself as an artist and how I could do work that was questioning, yet pleasurable, for both myself and others'. Barbara Kruger, 1987.

Cultural Framework

The signature image and text combinations that explore political and feminist issues such as the representation of women that are embedded in her artworks such as 'Your Body Is A Battleground' (1989).

Explore John Berger's comment, 'Men look at women. Women watch themselves being looked at' (1972) with reference to the work of Barbara Kruger and Western consumer culture.

Contemporary Framework

Appropriation of techniques used by the Russian Constructivists, the Bauhaus and advertising serve Kruger as a device to allow the public greater access to her ideas. The installation of Kruger's work fills a space and engulfs the viewer so that they are surrounded and immersed in the text and messages of the work, similar to the tradition of advertising.

'Kruger has always spoken a language of contemporaneity, fed by a passion for current events and appreciation of popular culture, both of which she avidly follows.' Katherine Dieckmann

Key References:

Woman as Sex Object, Linda Nochlin, 1972
Image of the Body, Michael Gill, 1989
Bodyscape, Nicholas Mirzoeff, 1995

Detailed example 2

STREET ART CHALLENGES TRADITIONAL IDEAS OF ART

Research graffiti and street artists from the 1980s and compare their work with that of the recent street art that is happening around the world. Find a variety of commentaries that discuss graffiti and street art to inform your own understanding and to support an analysis of the differences between graffiti and street art.

Is graffiti art? Discuss and debate the work of at least one artist to present an informed opinion with reference to artworks and with support of selected commentaries.

As a starting point, research the work of Jean Michel Basquiat, Keith Haring and Barry McGee. Compare their work with recent graffiti artists such as Banksy; Blu from Bologna, Italy; the artist collective Faile from New York, USA; JR from Paris, France; Brazil and Sixarte from Barcelona. Develop your own criteria to differentiate graffiti art and street art. Explain your criteria with references to artists and artworks.

Questions to consider:

Is there a difference between graffiti and street art?

Does the act of 'tagging' help to differentiate between art as graffiti and graffiti as vandalism?

When and where is graffiti and street art considered art or vandalism?

How do graffiti and street art comment on contemporary life or is it simply an ugly mess?

Why are some graffiti and street artists praised for their work and not others?

Who decides what is good graffiti and street art and what is bad?

What inspires graffiti and street artists?

Why is it so popular in Melbourne?

What is the difference between exhibiting art on the street and exhibiting in a museum or gallery?

Are Ancient cave painting or Egyptian tomb paintings a form of graffiti art?

What is the purpose of graffiti today?

Do you believe graffiti and street art to be a legitimate form of self-expression?

Do graffiti and street artists work differently from artists in general?

Is graffiti and street art dangerous to the artist?

How do artists such Keith Haring, Jean Michel Basquiat and Barry McGee use the style of graffiti in their work?

Commentaries:

'It's a great form of self expression, it's free speech in one way, uncensored, raw, it's of the time, it's immediate, it's now and we've got to celebrate that!' Pat Lawson Black – ABC Radio website

'Stenciling is not graffiti, it just happens to be with a spray can. 'Stencil lists' don't spray every wall – they're very aware of their environment. That sets them apart from graffiti artists who bomb trains and train stations – that's more territorial.' Melbourne Street Art Festival organiser, Jan-Dirk Mittmann, 2005

'... the council obviously discourages stenciling on the streets and on public property. However we acknowledge and support the artform in appropriate and legal settings.' Gary Singer, deputy Lord Mayor of the City of Melbourne

www.theage.com.au/news/Arts/Writing-on-the-wall/2005/02/28/1109546782539.html

AREA OF STUDY 2: Realisation and resolution

Outcome 2	***Examples of learning activities***
Progressively communicated ideas, directions and/or personal concepts in a body of work that includes at least one finished artwork, having used selected Analytical Frameworks to underpin reflections on their artmaking.	The following approaches offer possible directions students may take related to different media and technical applications: • media exploration in printmaking might involve: investigating types of printmaking including relief, intaglio, screen or etching trialling a range of visual solutions appropriate to the type of printmaking selected; for example, use digital image editing programs to select and define the tonal areas for a multicoloured screen print printing on a range of surfaces such as paper, plastic or fabric hand-colour or add collage to the finished print importing the finished print into digital image editing software and layer with other images • media exploration for performance may include: presenting a series of drawings that include detailed information about the use of costume, lighting, setting, and movement trialling a series of movements that demonstrate an awareness of narrative and non-narrative conventions; capture the movements on camera and create screen dumps to visually analyse the effectiveness of the performance trialling the use of sound in the development of the work; explore the difference between using silence, music and dialogue during the performance composing a soundtrack to be used during the performance; play the composition using experimental instruments or raw materials such as wood, metal and plastic • media exploration in drawing might involve: investigating characteristics of a range of drawing media including paint, oil, pastel, wax crayon, chalk, conté crayon, pen and ink, graphite stick, sable brush and ink trialling visual solutions that are enhanced by the varied characteristics of a range of drawing media refining technical skills and visual solutions using selected media to effectively communicate a range of concepts and ideas and their resolution documenting intention, thinking and working practices at different stages of the production of the body of work • media exploration in photography might involve: making a short film piece in which two-dimensional and/or three-dimensional animation is featured taking two photographs of the same scene, face or object, each with a totally different feeling through focusing on specific formal elements making studies or photographs for an edition of silk-screen prints based on a self-portrait or portrait of a friend

trialling and refining visual effects through digital manipulation using scanned photographs/images to communicate the student's concepts and ideas

developing final prints that demonstrate imagination and innovation, appropriate concepts, knowledge and skill

documenting research and presenting a sustained and articulate body of work including one or more finished artworks

refining the process of transitions between digital imaging, printmaking and painting in the exploration of the theme of the urban environment towards visual solutions which resolve concepts, media, techniques and processes

Detailed example

RESOLUTION OF IDEAS AND CONCEPTS COMMENCED IN UNIT 3

Continued investigation and exploration

Ideas and concepts should present a wide range of subjects and options for visual exploration, for example the urban and/or rural environment as playground and rural and/or urban planning and layout.

Considerations for investigation and interpretation by the students:

Concept: What do I want to say? What are my ideas, directions and individual concepts?

Design: How do I present a range of creative visual solutions?

Techniques: How do I demonstrate appropriate skills in techniques and processes?

Progressive resolution of thinking and working practices relevant to the ideas or concepts:

- continue to explore options for imaginatively interpreting the concept and/or idea
- experiment with different scales of artworks
- explore the potential of digital imagery as visual resolutions in their own right
- consider the art elements in artworks; for example, refine combinations of tonality, colour, texture, pattern and composition that are most appropriate to communicating selected directions or concepts

- refine the use of effects and manipulations of tone, colour and composition in the development of digital and/or (computer) printed visual solutions.

Present a sustained and articulate body of work based upon personal ideas or concepts that:

- progressively resolves concepts and directions in photographs, digitally manipulated images and/or prints, drawings, and/or paintings
- progressively resolves combinations of art form/s, media, techniques, processes and formal elements
- realises ideas, concepts, knowledge and skills in one or more visual solutions.

Documentation:

The final body of work must show the progressive exploration and resolution of intentions. Each investigative beginning should be documented with aesthetic and technical information; for example, choices of media; choice of particular effects or manipulations in digital images. Technical data might include the use of camera/s if appropriate, or the information about the software and effects, filters or other manipulation used. Critical appraisal of the student's work should be done at various stages in the development of the body of work. The Analytical Frameworks are to be used as a device to support written reflection about the body of work.

SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
Unit 3 **Outcome 1** Use the Analytical Frameworks to analyse, interpret artworks produced before 1970 and artworks produced since 1970, and compare and contrast the meanings and messages of artworks produced before 1970 with those of artworks produced since 1970.	30	A written report analysing artworks and approaches of artists before 1970 and since 1970.
Total marks for Unit 3	**30**	
Unit 4 **Outcome 1** Discuss and debate an art issue using selected artist/s works as context, and present their informed opinion with reference to artworks and with the support of selected commentaries and relevant aspects of the Analytical Frameworks.	30	Structured questions that require the substantiation of personal points of view about the meanings and messages in selected artworks using the Analytical Frameworks.
Total marks for Unit 4	**30**	

SCHOOL-ASSESSED TASK

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

Outcomes	Marks allocated	Assessment tasks
Unit 3 **Outcome 2** Explore personal ideas and concepts through a conceptual and practical investigation including at least one finished artwork, using selected Analytical Frameworks to reflect upon and annotate their work. **Unit 4** **Outcome 2** Progressively communicated ideas, directions and/or personal concepts in a body of work that includes at least one finished artwork, having used selected Analytical Frameworks to underpin reflections on their artmaking.	Subject to external review	A practical and conceptual investigation of personal ideas and concepts within selected art form/s. Students will present a body of work with at least one finished artwork in Unit 3 and one finished artwork in Unit 4.