



Welcome to *Studio Arts* Unit 1&2

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YEAR 11 STUDIO ART

This course is made up of Unit 1 and Unit 2. Each unit has a theory and a prac component. These units are designed to give you an understanding of how to find artistic inspiration according to your individual interests, of ideas and themes

Unit Overview

Unit 1: Studio inspiration and techniques

Outcome 1 Researching and recording ideas
(Folio based work)

Outcome 2 Studio practice
(Folio based work)

Outcome 3 Interpreting art ideas and use of materials and techniques
(Written SAC)

Unit 2: Studio exploration and concepts

Outcome 1 Exploration of studio practice and development of artworks
(Mini Year 12 and 1 x artwork, Art Journal)

Outcome 2 Ideas and styles in artworks
(Written SAC)



Unit / Outcome	Assessment Task	Due
Unit 1 Outcome 1	Artist box and folio (30% A-E letter grade) Task 1 Brainstorm and Research	Due Friday 7th Feb Week 2 term 1
Outcome 1	Artist box and folio (30% A-E letter grade) Task 2 Exploration Proposal	Draft due over summer holidays Mrs C will add feedback 24th January Final due Friday 7th Feb Week 2 term 1
Outcome 1	Artist box and folio (30% A-E letter grade) Task 3 Artists for Inspiration	Due Friday 21st Feb Week 4 term 1
Outcome 1	Artist box and folio (30% A-E letter grade) Task 4 Developing an idea into an artwork	Due Friday 6th March Week 6 term 1
Outcome 2	Media Trials folio (40% A-E letter grade) Each Media trial will be submitted as they are complete - TBA	Complete these by Friday 15th May Term 2 Week 5. (Begin Unit 2 in Week 6)
Outcome 3	SAC: Interpretation of ideas and use of materials and techniques (30% A-E letter grade)	To be done in Term 1 in single periods Due Friday 2th March
Unit 2 Outcome 1	Mini Year 12 (folio and artwork x 1) 70% A-E letter grade ;1This comprises of: <i>Exploration Proposal (C1)</i> 10% <i>Artists for Inspiration/Research/Artist based Media Trials (C2)</i> 10% <i>Exploratory Folio to PDs (C3-5)</i> 30% <i>Artwork Production (C6,7,8)</i> 30% <i>Reflection (C10)</i> 10% <i>Didactic panel for Art Show</i> 10%	This will be submitted progressively, emulating the year 12 assessment. Due Friday 16th October Week 3 Term 3 MUST be in Art Show
Outcome 2	SAC Ideas and styles in artworks (30% A-E letter grade)	To be completed late term 2 in single periods

VCAA rules for school-based assessment

(Source: <http://www.vcaa.vic.edu.au/Documents/vce/adminproceduresvceassess.pdf>, pg 2.)

The VCAA sets down rules which a student must observe when preparing work for assessment by the school.

They are:

1. A student must ensure that all unacknowledged work submitted for assessment is genuinely his/her own.
2. A student must acknowledge all resources used, including: text, websites and source material the name/s and status of any person/s who provided assistance and the type of assistance provided.
3. A student must not receive undue assistance from another person in the preparation and submission of work.
4. Acceptable levels of assistance include: the incorporation of ideas or material derived from other sources (for example, by reading, viewing or note taking), but which has been transformed by the student and used in a new context prompting and general advice from another person or source which leads to refinements and/or self-correction.
5. Unacceptable forms of assistance include: use of, or copying, another person's work or other resources without acknowledgment corrections or improvements made or dictated by another person.
6. A student must not submit the same piece of work for assessment in more than one study, or more than once within a study.
7. A student must not circulate or publish written work that is being submitted for assessment in a study, in the year of enrolment.
8. A student must not knowingly assist another student in a breach of rules.

Policy and procedures regarding absence from assessment tasks

- All work students need to complete to achieve an S for the unit
- All work students need to complete for graded assessment
- Class attendance requirements

How to submit work

- Refer to the VCE Handbook
- Work must be submitted with an assignment cover sheet.
- SAT and artworks must be submitted in person.
- SAC work can either be submitted as a hard copy in person, directly to your teacher, OR via email/sharing on Google Drive, but MUST be submitted on the due date as your teacher has his/her own required due dates with the VCAA that CANNOT be extended. Your work also needs to be cross marked by another teacher, so please ensure you submit your work on time.

Timelines and deadlines for completing work

- Once we have a completed timetable and know when our classes are and which exhibitions are being held this year, we will refine our timeline for submissions.

- We will start with a basic timeline to begin with. Refer to:
https://docs.google.com/document/d/17vBTRzclQ74Rml-nRHY5QqwxG5Gd_LxSA88zIHnpw-E/edit?usp=sharing

Procedures for obtaining an extension of time

Refer to the VCE Handbook

Internal school appeal procedures

Refer to the VCE Handbook

Consequence of receiving an N or a J result for a unit

Refer to the VCE Handbook

Consequences for breaches of school-based assessment rules; e.g. test conditions

- Refer to the VCE Handbook

Requirements of the Course:



- <https://artdesignededucation.wixsite.com/vcestudies>
- **Password: 3215VCE**
- Check the WIX or ask your teacher if you are unsure
- SD Card
- 'Studio Knack', Text Book, Units 1-4 (pictured left)
- A2, A3, or A4 BOUND folio with good quality paper (not a ring binder with removable plastic pockets as the VCAA want to encourage students not to curate their folios).

*'The visual diary preferable should not be a folio with removable pages. Instead the visual diary is a chronological, unedited diary of the studio process'.
(FUSE, VCAA Studio Arts Study Design Implementation Workshop 2016, retrieved 4 April 2018,
<<http://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=c32c56f2-8450-4194-9d2a-314f0d4c3a82>>*

- An A4 sized Folder or equivalent to keep all handouts
- Studio Arts Levy **\$150**
- Complete all holiday homework by first week of Term 1
- Visit the **VCAA** website for more detailed information
- Buy Art Almanac for an up to date guide.
- Internet access for Google Drive/WIX/Edrolo/etc
- Commitment to the online Edrolo component of the study (YOU are paying for access; it is for your benefit)

Studio Arts Study Summary (2017 – 2023)

(refer to VCAA for full Study Design <https://www.vcaa.vic.edu.au/Documents/vce/adjustedSD2020/2020ArtSD.pdf>)

Unit 1: Studio inspiration and techniques

In this unit students focus on developing an individual understanding of the stages of studio practice and learn how to explore, develop, refine, resolve and present artworks. Students explore sources of inspiration, research artistic influences, develop individual ideas and explore a range of materials and techniques related to specific art forms. Using documented evidence in a visual diary, students progressively refine and resolve their skills to communicate ideas in artworks. Students also research and analyse the ways in which artists from different times and cultures have developed their studio practice to interpret and express ideas, source inspiration and apply materials and techniques in artworks. The exhibition of artworks is integral to Unit 1 and students are encouraged to visit a variety of exhibition spaces throughout the unit, reflect on the different environments and examine how artworks are presented to an audience.

Unit 2: Studio exploration and concepts

In this unit students focus on establishing and using a studio practice to produce artworks. The studio practice includes the formulation and use of an individual approach to documenting sources of inspiration, and experimentation with selected materials and techniques relevant to specific art forms. Students explore and develop ideas and subject matter, create aesthetic qualities and record the development of the work in a visual diary as part of the studio process. Through the study of art movements and styles, students begin to understand the use of other artists' work in the making of new artworks. Students also develop skills in the visual analysis of artworks. Artworks made by artists from different times and cultures are analysed to understand developments in studio practice. Using a range of art periods, movements or styles, students develop a broader knowledge about the history of art. Analysis is used to understand the artists' ideas and how they have created aesthetic qualities and subject matter. Comparisons of contemporary art with historical art styles and movements should be encouraged. The exhibition of artworks is integral to Unit 2 and students are encouraged to visit a variety of exhibition spaces throughout the unit, reflect on the different environments and examine how artworks are presented to an audience.

Assessment

Satisfactory Completion

The award of satisfactory completion for a unit is based on the teacher's decision that the student has demonstrated achievement of the set of outcomes specified for the unit. Demonstration of achievement of outcomes and satisfactory completion of a unit are determined by evidence gained through the assessment of a range of learning activities and tasks.

Schools will report a student's result for each unit to the VCAA as S (Satisfactory) or N (Not Satisfactory).

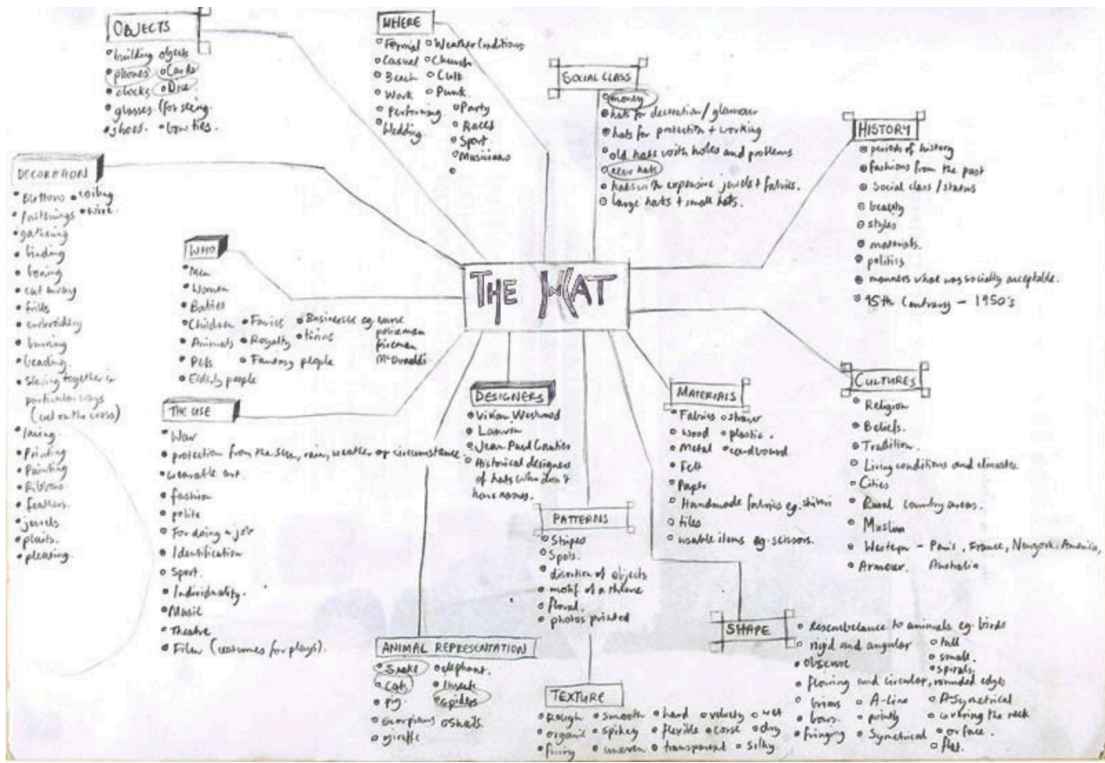
Orientation work

- Sign up for a Google Drive account
- Ensure your teacher has your ***correct*** email address
- Acquaint yourself with the Studio Arts part of the Wix website
<https://artdesigneducation.wixsite.com/vcestudies> password: 3215VCE
- Receive your folio-** please make sure you name it clearly.
- Leave the first page empty

First you need to choose a **Concept/Idea** to base your first term's exploration and artwork on. This time we are giving you a limited choice so that you can learn HOW to follow the studio process from idea to final artwork.

Here are a list of concepts to choose from:

<i>secret</i>	<i>giant</i>
<i>ancient</i>	<i>drop</i>
<i>fierce</i>	<i>soft</i>
<i>sweet</i>	<i>tiny</i>
<i>treasure</i>	<i>cold</i>
<i>dreaming</i>	<i>float</i>
<i>curious</i>	<i>tangle</i>
<i>ride</i>	<i>walk</i>
<i>warmth</i>	<i>elegant</i>
<i>caught</i>	<i>broken</i>
<i>rest</i>	<i>quick</i>



Task 2: Research

Go and Research.

1. Look up the word. What is the definition?
2. Collect imagery (use pinterest) which relates to your topic and came up in your brainstorming. Try and not be so straightforward with your topic. Make sure you record your URL's for each image.
3. Add more inspiration. Make observational drawings, Find quotes, movies that link with your theme. Take photos, collect textures, colour swatches, cut things out of magazines, newspapers and brochures.

Holiday Homework

Read through Studio Knack page 5- 23

Task 3: Exploration Proposal

Over the holidays you need to write up an **Exploration Proposal**. This is an important piece of writing which will explain to us what, why and how you will explore your topic through art. Write a paragraph for each heading.

**In Studio 3&4 this is also how you will begin your body of work so we are getting you to do a mini practice on how to get started.*

Introduction

Write an exciting opening paragraph about your topic generally.

Focus / Subject Matter

What is your theme? Define and explain what it means to you.

Why does it interest you?

Where there similar things/themes/ideas that led you to this theme?

How does it relate to your experience of the world?

Inspiration

Choose two artists (min) to be inspired by that relate to your theme/topic.

One traditional, one contemporary. Refer to Studio Knack textbook for ideas.

Include imagery to help explain.

What interests you about their work?

Aesthetics

The aesthetic that I aim to convey to the viewer...

How do you want your audience to feel?

How will you make them feel that way by using elements and principles in your work? Describe the type of texture you will use... or the kinds of colour

Art Elements: Line, colour, Texture, shape, tone, form, light and time, sound.

Art Principles: Emphasis (focal point), movement, rhythm, unity,

variety, contrast, space, repetition (pattern), balance, proportion and scale.

Task 4: Gallery visit

Visit a current exhibition at a Gallery (public, commercial and ARI or alternative art space). and write a 300 word critique of your overall impressions of the exhibition.

What was the exhibition title and where were you?

What did the gallery space look like?

Take a photo of you with an artwork. Write the artist's name, title of the artwork, size and medium.

Collect some promotional material. Flyers and brochures. Take a photo of an A-frame, flag or billboard.

Holiday H/W 30%	Not shown 0	Very low 1-2	Low 3-4	Satisfactory 5-6	High 7-8	Very high 9-10
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<p>Holiday Homework: Task 1 - Brainstorm *Task 1 -4 due for submission Final class Week 1 Term 1</p>	Not shown	<p>Brainstorm completed to a very limited level.</p>	<p>Brainstorm may have only included a few stems. More could have been added.</p>	<p>Satisfactory brainstorm completed, showing several stems.</p>	<p>Detailed brainstorm Completed, showing various stems that could lead to a range of ideas to explore.</p>	<p>Highly detailed and thorough brainstorm completed, showing various stems that could lead to a range of ideas to explore.</p>
<p>Task 2 - Research images *Task 1 -4 due for submission Final class Week 1 Term 1</p>	Not shown	<p>Research imagery included in folio based on topic of choice, including photographs and observational drawings. May not have included annotations.</p>	<p>Research imagery included in folio based on topic of choice, including photographs and observational drawings. <u>Less than 5</u> of these are annotated.</p>	<p>Research imagery included in folio based on topic of choice, including photographs and observational drawings. 5 of these are annotated.</p>	<p>Research imagery included in folio based on topic of choice, including photographs and observational drawings. 5 of these are annotated and URLs/sources included.</p>	<p>Research imagery included in folio based on topic of choice, including photographs and/or observational drawings. <u>More than 5</u> of these are annotated and URLs/sources included.</p>
<p>Holiday Homework: Task 3 - Exploration Proposal *Task 1 -4 due for submission Final class Week 1 Term 1</p>	Not shown	<p>An exploration proposal that demonstrates limited sense of exploration and development. The subject matter is poorly defined, with little indication of ideas and the process for Investigation.</p> <p>Draft may have been submitted</p>	<p>An exploration proposal that provides a basic sense of exploration and development. The subject matter is identified and simple ideas to be investigated are Described.</p> <p>Draft may have been submitted over summer</p>	<p>A personal and clearly defined exploration proposal that has a satisfactory explanation of the focus and subject matter to be explored, with a discussion about the sources of motivation and inspiration to be Investigated.</p> <p>Draft submitted over summer</p>	<p>A personal and well-defined exploration proposal that includes a clear explanation of the focus and subject matter to be explored, with a discussion about the sources of motivation and inspiration to be investigated.</p> <p>Draft submitted</p>	<p>A personal and comprehensively defined, highly detailed and articulate exploration proposal that plans how the individual design process will be developed. The focus and subject matter to be explored are clearly defined and detailed and provide insight into</p>

late/not over school holidays.

holidays but little attempt to refine based on suggestions.

holidays and feedback taken on board.

over summer holidays and feedback applied to a good extent.

the sources of motivation and inspiration to be investigated.

Draft submitted over summer holidays and feedback applied to a detailed extent, clear refinement based on suggestions. May have submitted draft more than once.

Gallery Visit 5%

Not shown 0

Very low
1

Low
2

Satisfactory
3

High
4

Very high
5

Task 4: Gallery visit

***Task 1 -4 due for submission Final class Week 1 Term 1**

Didn't visit a gallery

Only answered questions or only collected promotional material.

Answered all questions well and included a variety of photos and promotional material.

Answered all questions well and included a variety of photos and promotional material.

Answered all questions well and included a variety of photos and promotional material.

Answered all questions very well and included a wide variety of photos and promotional material.

How to annotate artworks:

Once you have stuck an image or piece of work into your sketchbook follow these 4 simple steps to guarantee the best possible marks for annotation.

1. **SAY** why you have put it in your visual diary. Why do you like/not like it.
2. **SAY** how you think it can help you to make progress with your project
3. **SAY** how your image links to other images in your project
4. **USE** technical terms as often as you can, (see glossary)
5. **TALK ABOUT**..... the formal elements: (lines, shapes, tones, colours, textures, patterns, in your images)
6. **THINK**..... Is there anything in the images / work that is fascinating or that you are pleased with and can develop further?

*Annotation provides written reflection on your design ideas; it involves thinking about your thinking
Good annotation is reflective, succinct & relevant. It conveys analysis & suggests possible directions for further development.*

Your annotations should discuss/be:

Descriptive: what do you see? What is the subject matter? (Add subject matter to your glossary with a definition) what elements and principles of art can you identify? (List e&p)

Analytical: how does this affect the viewer? What is the mood? What e&p contribute to this?

Predictive: what can you use from this artwork/style/idea to inform your own artistic exploration? What will you try out?

Reflective: refer back to your exploration proposal and evaluate if you are following what you set out to achieve.

For Inspiration Images:

- What do I like/dislike about the image? Why?
- What possible techniques and materials were used?
- What meaning do I get from the image? (Mention theme and subject matter)
- How do I feel when I look at the image? (Relate this to aesthetic)
- How have the elements and principles been used?
- Is there an important cultural/historical context?
- How could I incorporate an aspect of this in my own work?

For Documentation Images (step-by-step photos of how you created your own artwork):

- What am I happy with in this part of my work?
- How could I improve it?
- Is this close to what I outlined in my exploration proposal?
- What technique did I use and was it suitable?
- How have I used the elements and principles?
- Are the themes and aesthetics the ones I intended to portray?
- Will this be a part of a final piece? Or will I try something else that could be better?

Just write what you are thinking. Your process, your direction, and the technique you're trying to achieve, the concept behind your artwork, what you're trying to communicate, etcetera. For example: (Just a few random annotations I found rifling through my visual diary from last year)

"Pleasantly surprised how vibrant the chalk pastel is against the black background"

" I decided to emphasise the subject in fine-liner to contrast it from its surroundings"

"This was just an initial tester shot to see what the lighting looked like and the positioning of objects"

"This is called the "zig zag technique, where you progressively add more water to the tip of the watercolour brush"

"In these trials I was attempting to discover how to use charcoal, becoming sensitive to the subtlety of tone and leaving areas of light to contrast shade"

Including research of concepts/artists is also beneficial

"This is one of countless paintings by Peter Slater in his book " Australian birds."

"From a section of "The Art of Looking Sideways" (by Alan Fletcher) on architecture and design.

Boxy, messy, ramshackle."

Line
 Blurred
 Broken
 Bold
 Narrow
 Parallel
 Straight
 Curved
 Sharp
 Smooth
 Quick
 Vertical
 bends
 horizontal
 contour
 directional
 Zig Zag
 Invisible
 dominant
 continuous

Shape
 round
 square
 geometric
 conical
 smooth
 jagged
 cubist
 form
 spherical
 organic
 sharp
 even
 triangular
 positive
 negative
 oblong
 parallel
 natural
 handmade
 functional
 structural
 symbolic

Texture
 Smooth
 Rough
 Raised
 Corrugated
 Sharp
 Soft
 Hard
 Retained
 functional
 natural
 Emotional
 implied
 actual
 tactile
 optical
 simulated
 structural
 decorative
 intentional
 unintentional

Form
 Flat
 geometric
 organic
 twisting
 Depth
 Concave
 3-D
 Volume
 mass

Balance
 Unbalanced
 even
 symmetrical
 asymmetrical
 horizontal
 vertical
 Balance

Tone
 Light
 dark
 medium
 Bright
 Dull
 Dominant
 Balanced
 Contrast
 Depth
 Shadow
 Shade
 Warm
 Cool
 Chiaro
 Low Key
 High Key
 Atmospheric
 Perspective

Colour
 Warm
 Cool
 Bright
 Dull
 Primary
 Secondary
 Tertiary
 Complementary
 Contrast
 Symbiotic
 Local
 Analogous
 Harmonious
 Natural
 Superficial
 organic
 wood
 Emotional
 focal
 Prismatic

PRESTIMID
 Luminous
 Tonal
 Shade
 Limited

Pattern
 Repetition
 Geometric
 Unseen
 Linear
 rhythmic
 decorative
 natural
 Broken
 Technical
 Symbolic
 movement
 symmetrical
 Brick work
 3-D
 regular
 irregular
 non-regular
 functional
 intentional
 unintentional
 disguise
 camouflage
 Structural

Studio Arts: Establishing a Studio Practice

EXPLORE (UNIT 3)	DEVELOP (UNIT 3)	REFINE (UNIT 3)	RESOLVE (UNIT 4)	PRESENT (UNIT 4)
<ul style="list-style-type: none"> Art historical Influences Research Reading, Film, Music, Fashion Observation Ideas Themes Conceptual Possibilities Exploration Proposal Work Plan 	<ul style="list-style-type: none"> Studio/Project based practice Experimentation Trials Testing Play Subject Matter Materials and Techniques Art forms 	<ul style="list-style-type: none"> Aesthetic Qualities Skills Critique and discussion Problem solving Potential Directions 	<ul style="list-style-type: none"> Artworks Critique 	<ul style="list-style-type: none"> Artworks Curatorial concerns Exhibitions Publications Website
Propose a theme or idea that can be explored.	Make a series of collages that explores subject matter associated with the conceptual possibilities.	Undertake further trials and testing of materials and techniques to refine the application of skills relevant to the art form.	Use the classroom as a space to critique exploratory and developmental work with peers and teachers.	Select a range of Potential Directions and transform these into artworks. Place these at the front of the visual diary.
Mind map the idea to extract the conceptual possibilities.	Make a series of drawings based upon the subject matter discussed in the exploration proposal.	Examine what you have made so far. Using the distinctive style of an artist, appropriate the work in that style. How has the appropriation changed the original work?	Improve inaccuracies or flaws within the existing experiments.	Refine and refocus selected potential directions. Record any further developments.
Identify, collect and document sources of inspiration, ideas, subject matter and concepts.	Make a series of photographs based upon the subject matter discussed in the exploration proposal.	Reflect upon what you have made so far and present the work to a peer. Discuss the strengths, weaknesses and opportunities for improvement.	Justify choices in terms of their facility to be achieved.	Plan the production of artworks.
Research artists and their use of materials and techniques relevant to the selected art form/s.	Explore and experiment with a range of materials and techniques to see how these convey the ideas described in the exploration proposal.	Place your work next to the work you selected as sources of inspiration. What have you attempted to do differently and has this worked?	Enhance qualities and conditions within the experiments.	Consider the environment in which the artworks will be presented. Illustrate how the artworks will be presented.
Write an exploration proposal and work plan.	Use the strategy of Play to explore materials and techniques identified in the exploration proposal.	Reread the Exploration Proposal. Highlight any areas that haven't been acted upon and cross out areas that you have achieved.	Strengthen the application of materials, techniques and skills	Consider diverse interpretations that the audience may bring to your work.
Explore the art elements and art principles in the sources of inspiration. What aesthetic qualities exist in these artworks and how were they created?	Trial the use of materials and techniques to discover their inherent characteristics.	Identify exploratory and developmental work that has succeeded in its aims.	Objectify the idea to transform it from an experiment into an artwork.	Discuss how the artworks convey the intentions expressed within the Exploration Proposal.
Visit galleries, museums and art spaces to see and examine artworks in context. Look at what is placed next to them.	Undermine the traditional use of materials and techniques by breaking the rules.	Refine successful exploratory and developmental work further in terms of aesthetic qualities, use of materials and application of techniques.	Consolidate the previous stages within the process of art making.	Develop a set of instructions that explain how your work should be presented.
Watch films. Listen podcasts and videos and Read books and magazines about art and artists	Build upon the inspiration you collected through experimentation.	Collaborate.	Present and share a series of potential directions to peers and collect feedback from them prior to resolving the artwork.	Document the key stages of development of the artworks.
Develop a set of instructions that will help to guide your exploratory and developmental work.	Discover new directions through looking at the inspiration.	Embrace chance and spontaneity to transform the idea.	Improve upon the existing experiments in order to resolve the overall quality of the artwork.	Photograph the finished artworks.
Go for a walk and write down what you see.	Define a series of aims to explore the conceptual possibilities.	Be absurd.	Present experimental ideas and potential directions in 'clean space' or a 'white space' to identify flaws or inaccuracies that can be further resolved prior to starting the artwork.	Discuss, in front of a group, how the finished artworks were produced.
Observe, watch and pay attention to the situations and experiences from the minute and magnificent	Develop personal imagery based upon the sources of inspiration.	Allow fiction to obscure the truth.	Solve enough of the problem to move on.	Reflect upon the statements made in the exploration proposal.
Progressively Annotate all exploratory work	Progressively Annotate all developmental work.	Progressively Annotate the work plan to ensure that you're meeting deadlines.	Identify, Number, Title and Evaluate all Potential Directions	Evaluate finished artworks.

Elements and Principles

VCE Studio Arts 2017-2021

http://www.vcaa.vic.edu.au/Documents/vce/art/Art_StudioArts%20elements_principles_resource.doc

[x](#)

The Study Design identifies these within the cross-study specifications. Art elements and art principles are closely related. Students should be aware of these when analysing and making artworks. The art elements and art principles are considered as integral to the foundation and development of a student's visual language and vocabulary.

Also refer to CH 8 of your Studio Knack text book

Art elements

The art elements are the basic visual building blocks that can be observed or experienced in an artwork. Artists use them to compose or order the way we see an artwork. They also convey ideas through their associations.

Line – Has a single dimension, joining two points. It has length and direction. It may be a mark made by a painted tool, brush, pencil or pen. It may be the meeting edge between shapes or it may divide space. If repeated, it can make patterns, define a shape (outline), indicate mood or be used to create texture and tone. By varying a line's width and direction, an artist can create movement or weight and suggest emotions. Every line has a thickness, direction and rhythm. Terms to describe line include straight, contour, curvilinear, analytical, uneven, implied, explicit, calligraphic, erratic, thick, thin, gestural, vertical, diagonal, horizontal, and autographic.

Colour – Colour is generated by light reflecting off a surface and describes our experience of this action. Colour hue, value and intensity are the main characteristics of colour. Colour is a visual sensation and can be represented realistically or artists can deliberately alter colour for emotional or subliminal effects. Harmonious colours are similar and are close together on the colour wheel. Complementary colour schemes, such as red-green, purple-yellow, are opposite on the colour wheel and produce vibrant, clashing effects. Terms used to describe the use of colour might include: hue, saturation, intensity, brightness, monochromatic, polychromatic, palette, local, optical, impressionistic, arbitrary, abstract, expressionistic, warm, cool, primary, secondary, tertiary, complementary, opposite, analogous, adjacent, triadic, or tint.

Tone - Tones are black, white and grey and can be described as a range in terms of key or value. Tone can increase the sense of reality or the three-dimensional, or can add a sense of drama if tonal contrast is used. Terms used to describe the use of tone might include: harsh, subtle, gradual, dramatic, chiaroscuro (strong light on the subject with dark background, achromatic, mid-tones, shadow, highlights, silhouette, umbra, tonal patterns and shading).

Texture - Texture the surface quality, from smooth to rough, that can either be felt or observed (literal or implied). Texture can be simulated or actual. Application of paint with a dry brush suggests roughness while heavy application of paint mixed with impasto can create raised ridges of actual

texture. Terms used to describe the use of texture might include: invented, impasto, rough, smooth, natural, irregular, scratched, polished, gritty, uneven, wrinkled or furry.

Shape - Shape an area contained within an implied line, or defined by a change in colour or tone. Shapes have two dimensions: width and breadth. They can be free-form and organic (asymmetrical) or geometric in nature (symmetrical). Terms used to describe the use of shape might include: non-objective, representational amorphous, irregular.

Form – Form describes a three-dimensional area. It can be visual/depicted or physical. While related to shape, terminology should be specific, i.e. biomorphic, geometric volumes (cube, spherical, pyramid, ovoid). Terms include distorted, elongated, layered, anthropomorphic (human like).

Sound – Sound is an audible material in art that can be made electronically or naturally and might be recorded and reproduced. Sound can be heard as noise, words or music and is usually found in contemporary art, such as videos. It may be a component of installations or multimedia or interactive works. Terms used to describe the use of sound might include: loud, soft, harsh, discordant, melodic, natural, artificial, vocalised, sonorous, high or low pitched,

Light – Light is closely aligned to tone and describes the clarity of light rays that illuminate an object or installation. Terms used to describe the use of light might include: bright, glowing, highlight, reflection, shiny, ambient, atmospheric, sparkle, localised, illuminating, refracted, diffused, blushes,

Time – Time as a material relates to the physical, emotional or psychological duration of an event or experience in art. Terms used to describe the use of time might include: chronological, implied, transient, actual, set, long, short, periodical, constant, abstract, cyclical and erratic.

Art principles

Art elements are organised individually or in combination to create art principles.

Balance – Balance is the distribution of visual weight in a work of art. Elements like shape may be balanced along a visual axis symmetrically or asymmetrically. The comparative amounts of colours, tones, and textures can create a sense of balance within a composition. Points to consider when looking for balance: comparison of elements and objects, and a comparison of stillness/movement.

Contrast – differences in tone, colours, textures, shapes and other elements used to draw attention or to make dramatic parts of an artwork. For example, complementary colours or black and white tones create high contrast, and setting circular and elliptical shapes against each other creates low contrast.

Emphasis/focal point – The artist's application of art elements make a part or parts of the composition stand out. Artists often use implied or psychic line to draw the eye to a location on an artwork. Some works have a single focal point, some provide a clear ordering of emphasis, and

others have multiple focal points. Isolation, accents and placement can create a focal point or emphasis.

Movement – Can be still, anticipated, kinetic, due to kinetic empathy, suggested by motion blur. Pattern, the arrangement of recurring figures/motifs and modules (3D form), can create movement.

Proportion – Refers to the comparative amounts or ratios of an element. This includes concepts such as the Golden Section and distortions. Proportion includes the connection between parts and the whole.

Repetition (Pattern) – A regularly recurring motif/ shape/ figure creates pattern. A motif that recurs irregularly is repetition. These can create a sense of unity, rhythm or movement in a work. For example, a repetition of line can cause a pattern, or suggest movement, or a time sequence.

Rhythm – Where the use of an element is repeated. This can be a regular or an irregular repetition and if regular can form a pattern. Rhythm creates a sense of movement (think of musical beats); movement in a pattern, the relationship of parts to the whole. Different types of rhythm include flowing; regular; alternating; progressive and random.

Scale – Refers to the comparative size of shapes or forms, use of time, volume of sound in an artwork. Examples could be human, small or large scale. Scale can be a comparison of sizes as in a ratio, for example, one half of the original; in relation to human figures, scale can be larger than, smaller than or actual life size.

Space – Refers to its visual/pictorial (illusionary/ plastic) depiction or physical (sculptural/ architectural) use. Physical space includes relief and in the round work. Visual space can refer to an amount within a composition (i.e. crowded or empty) or the depiction of depth (i.e. shallow, endless). It can be decorative (flattened) through to deep plastic. Space can be created visually by simple overlapping or chiaroscuro, or through more complex techniques such as atmospheric or geometric perspective. Terms such as foreground, middle ground, background, or interpenetration are useful terms for discussing space. Techniques include foreshortening, multipoint perspective or amplified perspective.

Unity – Refers to the similar or uniform use of an element that unifies or ties together a composition. Unity can create a sense of balance in an artwork. Patterns, figures/motifs and modules (3D forms) can create unity.

Variety – The diverse use of an element creates a more assorted and visually dynamic composition. Variety can be used to create slight differences or alter the rate of change, for example, a drawing is more expressive if variation is used in the thickness of the lines. Variation in tones when painting an object produces a greater sense of solidity.

Art Sites and Galleries

(for a comprehensive listing please refer to the VCAA website
– Studio Arts Resources)

Below are a few reputable sites:

<http://www.ngv.vic.gov.au/> (National Gallery of Victoria)
www.accaonline.org.au/ (Australian Centre for Contemporary Art)
www.heide.com.au/ (Heide Art Museum)
www.artgallery.nsw.gov.au/ (Art Gallery of NSW)
www.moma.org (museum of modern art)
www.printsandprintmaking.gov.au
www.nga.gov.au (National Gallery of Australia)
www.australianprintworkshop.com
www.australianphotographers.org
<http://australiangalleries.com.au/>