

631/2
Original: 1995
Updated: 1998



Curriculum
Council

ART & DESIGN

(Year 12 E631)

Teacher Support Material

INTRODUCTION

The principal characteristics of this subject are:

- the belief that all students can learn to solve design problems with individuality
- the belief that an awareness of vocational and professional dimensions of the visual arts will enhance student performance.

Teachers are encouraged to organise, together with students where possible, relevant learning experiences which foster creative thinking and purposeful art and design practices.

It is acknowledged that facilities and resources for visual arts education vary widely throughout the state and that as there are generally no prerequisites for the subject, it may be common for classes to consist of a wide range of ability and previous experience in the visual arts. This subject attempts to address the consequent need for flexibility and diversity while ensuring that reliable comparability can be achieved through the adoption of a common design process to structure activities. Students who have previous successful experience of the design process through the Year 11 Art and Design subject (D631) are likely to be advantaged.

The subject outcomes relate directly to the students' application of the design process, regardless of which studio discipline is chosen so that, in most cases, each assessment task (project) will provide students with opportunities to provide evidence of achievement of all outcomes.

Common Assessment Tasks

There are two categories of projects appropriate to this subject - those formulated exclusively by the teacher and those developed by students through negotiation with the teacher. It is expected that - students generally will require less teacher direction with project development in this subject than will students of D631 (Year 11).

Exploratory Projects

Exploratory Projects should be designed by the teacher to act as *catalysts* for subsequent Extension Projects. A carefully framed Exploratory Project will provide opportunities for the teacher to introduce transferable skills and concepts which can be explored by students in a variety of ways in projects that they determine in consultation with the teacher.

Although sample Design Briefs for Exploratory Projects are provided here, they should not be treated as prescriptive components of the subject but as models to aid teachers in the development of design briefs which address their chosen studio emphases.

Extension Projects

Extension Projects provide opportunities to develop the subject outcomes relating to the importance of student self-determination. The Design Brief provides a flexible framework for the construction of project requirements whether they be predominantly teacher-directed or the result of negotiation between the student and the teacher. *Teachers must take responsibility for the final preparation of the brief.*

Extension projects need not necessarily continue studies of the particular studio discipline introduced in the Exploratory project. It is conceivable that a student may wish to develop ideas and concepts arising from the Exploratory project, using different media and studio conventions. Where this occurs, teachers will need to counsel students on the consequences of individually exploring what could be an unfamiliar studio discipline. Additionally, the teacher must be aware of the possible diversity of activities which may be taking place at the same time in the classroom and evaluate the effect this will have on their own ability to service a range of student learning needs.

It is mandatory for at least one of the tasks to focus on a vocational or professional aspect of the visual arts. This may be interpreted, through instructions in the design brief, to investigate particular career paths, job descriptions and commercial implications related to specific studio disciplines or more general aspects of professional practice such as organising and promoting a group exhibition.

Although sample Design Briefs for Extension Projects are provided here, they should not be treated as prescriptive components of the subject but as models to aid teachers and students in the development of design briefs which address their chosen studio emphases.

Resources

- Art teacher expertise in the studio disciplines offered
- support from teachers of other subjects
- adequate studio space, materials and appropriate contemporary aids to design and production
- appropriate library resources to support projects
- Curriculum Council documentation

The range of resources required to adequately complete sections of work will depend on the particular projects being offered. They will vary in significance according to project needs.

Design Folio

Students are required to present a folio or file which contains a detailed record of their work throughout the subject. The folio should be chronologically arranged and contain all four Common Assessment Tasks.

Each project should include the following:

- an adequately prepared Design Brief
- evidence of Ideas Generation and Research
- evidence of Planning
- evidence of Design Development
- evidence of Media Testing
- evidence of Production
- evidence of Student Assessment.

As there are currently no size requirements for the design folio, its format is open to interpretation. It may be that some students will use an A4 or A3 format or a combination of these. Others may present their design folios larger or even smaller if it suits their needs.

Activities

The following information may assist teachers in the generation of design briefs. The suggested activities are not prescribed but merely offered for consideration.

Assessment Task	Suggested Activities/Context
<p>Exploratory Project 1 (teacher directed)</p> <p>Students submit the first section of the design portfolio containing:</p> <ol style="list-style-type: none"> 1. an adequately prepared Design Brief 2. evidence of Ideas Generation and Research 3. evidence of Planning 4. evidence of Design Development 5. evidence of Media Testing 6. evidence of Production 7. evidence of Student Assessment 	<p>ARCHITECTURE Design an Entertainment Centre. Present a model of your design.</p> <p>CERAMICS Design a ceramic mural for the school foyer.</p> <p>ENVIRONMENTAL DESIGN Design a water garden and produce a working model.</p> <p>GRAPHIC DESIGN Design a CD cover.</p> <p>ILLUSTRATION Produce a set of original cartoons which comment on topical issues to be reproduced in the morning notices.</p> <p>PRODUCT DESIGN Design a chair using recycled materials.</p> <p>JEWELLERY Design a piece of jewellery to adorn your forearm.</p> <p>PAINTING Design a large kinetic painting.</p> <p>PHOTOGRAPHY Produce a photographic essay entitled 'Mask'.</p> <p>PRINTMAKING Design a limited edition of collagraphs that express your views on environmental pollution.</p> <p>SCULPTURE Design a sculpture entitled 'Fish Rack'.</p> <p>TEXTILES Produce a Pop Art garment.</p> <p>THEATRICAL DESIGN Design and produce a series of Props with a Celtic theme – these Props will be oversized and can incorporate a range of media – CROWNS, THRONES, CHALICE</p> <p>FASHION DESIGN Design and produce a fantasy face mask using fibre materials.</p>

Assessment Task	Suggested Activities/Context
<p>Exploratory Project 1</p> <p>(teacher directed project <i>or</i> Student designed/selected project)</p> <p>Students submit the secondi section of the design portfolio containing:</p> <ol style="list-style-type: none"> 1. an adequately prepared Design Brief 2. evidence of Ideas Generation and Research 3. evidence of Planning 4. evidence of Design Development 5. evidence of Media Testing 6. evidence of Production 7. evidence of Student Assessment 	<p>ARCHITECTURE Design and make a 3D model of a building based on ‘Exoskeleton’.</p> <p>CERAMICS Design a ceramic clock - free-standing or wall-mounted.</p> <p>ENVIRONMENTAL DESIGN Design a Biosphere.</p> <p>GRAPHIC DESIGN Design a package for a computer program called ‘FONTASTIC’.</p> <p>ILLUSTRATION Produce an A2 size surrealist poster for the school ball.</p> <p>PRODUCT DESIGN Design a cubist lampstand.</p> <p>JEWELLERY Design a piece of shoulder jewellery.</p> <p>PAINTING Design a 1 x 2 metre combine painting.</p> <p>PHOTOGRAPHY Produce an exhibition of at least 20 photographs which express positive and negative views regarding public transport.</p> <p>PRINTMAKING Design a limited edition of prints using techniques of your choice entitled ‘Homage to Durer’.</p> <p>SCULPTURE Design a sculpture in a talc rock based on observations of farm animals.</p> <p>TEXTILES Design a ceremonial headdress.</p> <p>THEATRICAL DESIGN Design and produce a rotating prop using one piece of furniture – the prop will be used in two scenes – (A COCKTAIL BAR ONE SIDE WITH A MILK BAR ON THE OTHER SIDE).</p> <p>FASHION DESIGN Present your ideas as a storyboard theme, based on a Youth Cultural Group (ie Techno, Surfies, Gothic’s Sporting...etc) include: fashion illustration style development fabric samples</p>

Assessment Task	Suggested Activities/Context
<p>Extension Project 1</p> <p>(teacher directed or Student designed/selected project)</p> <p>Students submit the third section of the design portfolio containing:</p> <ol style="list-style-type: none"> 1. an adequately prepared Design Brief 2. evidence of Ideas Generation and Research 3. evidence of Planning 4. evidence of Design Development 5. evidence of Media Testing 6. evidence of Production 7. evidence of Student Assessment 	<p>ARCHITECTURE Design a space station.</p> <p>CERAMICS Design a coffee set based on RAP.</p> <p>ENVIRONMENTAL DESIGN Design a layout for a school fete and organise the construction of various theme stalls.</p> <p>GRAPHIC DESIGN Design an identity symbol for the 2000 Olympic Games and apply it in a variety of different situations with modifications.</p> <p>ILLUSTRATION Illustrate a student's handbook for new arrivals at your school.</p> <p>PRODUCT DESIGN Construct a model vehicle of your own design.</p> <p>JEWELLERY Design a decorative belt for evening wear.</p> <p>PAINTING Design the sets for the school play.</p> <p>PHOTOGRAPHY Present a series of computer enhanced images based on photographs you have taken during the subject.</p> <p>PRINTMAKING Design a set of complex jig-saw, relief prints which investigates overprinting of colour and possible rearrangement of parts.</p> <p>SCULPTURE Create a large sculpture from found materials in nature using only twine and rope to join them.</p> <p>TEXTILES Design an asymmetrically uniform.</p> <p>THEATRICAL DESIGN Design and produce a large mask and body piece based on an 'Alien' theme.</p> <p>FASHION DESIGN Design and create a 'MAD HAT' as a costume for the play 'Alice in Wonderland'. Incorporate fibre and fabric.</p>

The Design Process

The design process can be described as the string of events which should occur in order to solve visual arts problems. Although the design process could be seen by some as a step-by-step process, there is usually a great deal of interactivity between the various stages which results in constant changes of direction and revision of planning. The design process should encourage lateral thinking.

Planning

At the start of a Common Assessment Task, broad directions for ensuring the completion of work will normally be set. As the task progresses, however, personal planning should become more purposeful and detailed, reflecting discoveries made in other facets of the design process. Students will need to manage time, costs, availability of materials, spaces and other resources. The Design Brief could provide a chart to record basic planning information but in most cases, students will need to expand on this in their design folios.

Research

Collecting, analysing and organising information in relation to various sections of each project is more often an ongoing activity throughout the assessment task. Design directions are undoubtedly influenced by things ‘seen somewhere’. It is the student’s responsibility to acknowledge these sources and provide evidence of their influence in the development of original designs. Research can also include material relevant to the development of studio skills, techniques, processes and vocational/professional aspects of the visual arts. Although there is no direct requirement for students to study specific aspects of art history in this subject, students may want to record *relevant* historical information.

Visual Inquiry

Students are encouraged to make observations of all kinds of visual phenomena and investigate their design possibilities making use of a broad range of tools, methods and approaches. Students should be given opportunities to develop investigative skills with conventional art media and techniques, and encouraged to experiment with less conventional approaches too. Contemporary art and design professionals make regular use of modern technology such as computers, photocopiers, video, film plastics etc. Wherever possible, students should be encouraged to utilise these media to help solve design problems. The Art and Design subject encourages students to draw purposefully. Visual inquiries made *after* a product has been produced normally have little relevance.

Design Development

It is difficult to nominate where design development starts and finishes. Once the student begins to generate ideas, some conscious selection process begins which leads to a range of options for further investigation. Design directions can develop as a result of stimulus of the senses, emotions or intellect at any stage of the design process. In professional practice, design development rarely comes to an end as one finished artwork leads to the development of another. In the context of this subject, however, students will need to ‘package’ their design development for each project to demonstrate their ability to focus on the requirements of the design brief.

Students should be encouraged to keep a record of ideas which they may be able to develop further in subsequent projects.

It is anticipated that the *presentation* of developmental work will vary widely between students and schools depending upon the emphasis placed on this aspect of creativity. There are no specifically stated outcomes of this subject which require students to present their ideas as a neat, meticulously arranged and attractive section of each project but several of the outcome statements do require that students provide evidence of their ability to *communicate* ideas through visual inquiry and the use of art language, and to *evaluate* their work and that of others. Perhaps students could be reminded that Leonardo’s private sketches, notebooks and *working documents* frequently provide us with a far greater insight regarding the artist’s creative genius than his finished works alone.

Media Testing

Purposeful experimentation with a range of materials is a highly desirable, characteristic of good design development. Students should be encouraged to stretch the limits of chosen media and search for alternatives to evaluate. Evidence of media testing can be provided in the design folio through examples, where practicable, diagrams, notes and photographs. In many cases, a student may begin a project by testing specific media. Observations regarding the media's qualities could lead to the generation of project ideas.

Production

Students should be aware that the production of the finished artwork represents the climax of the design process and that this subject emphasises the importance of the *whole* design process. Some projects will require students to allocate a significant proportion of task-time to the production of a finished artwork, whereas others may place greater emphasis on design development aspects, allowing minimal time for production. Across the subject, teachers should ensure that a balance of emphasis on design and production is achieved.

Health and Safety

Art studios are potentially hazardous environments in terms of health and safety. Teachers are expected to instruct students in the safe handling of tools, equipment and materials but cannot always rely upon students to conduct themselves accordingly. *There should be no tolerance of any kind of dangerous behaviour in the art studio.*

Record of Performance

The levels of achievement of outcomes for each project may be recorded initially on the Teacher Assessment section of the Design Brief (if it has been designed with one) and then transferred to the Record of Performance as a cumulative record for each student. Alternative methods of recording assessment data, such as marks books, individual record sheets etc may be used.

Assessment Task Checklist

A sample checklist is provided to aid teachers and students in targeting specific aspects of each outcome. The list may be useful to some but need not be used slavishly or, for that matter, at all.

YEAR 12
ART AND DESIGN

PROJECT BRIEF

PROJECT TITLE	EXPLORATORY PROJECT	STUDIO DISCIPLINE	DUE DATE
		Graphic Design	Start Date: Due Date:

PROJECT DESCRIPTION

Design a three colour poster of any shape or size, but not exceeding A2 advertising the impending, arrival of a HOARD of fantasy creatures.

IDEAS GENERATION/RESEARCH

- * Look closely at the role of the poster graphic design
- * Poster Critique Assignment see separate sheet.
- * What is TYPOGRAPHY and LAYOUT? Why are they important elements of Graphics Design?

MEDIA TESTING

- What do you want your poster to say?

DESIGN DEVELOPMENT

- * Collect a variety of typography which shows differing size and form. You may draw freehand, trace, cut and/or use the computer.
- * Draw a selection of fantasy images. These may be creatures, scenes or just shapes, lines and textures that evoke a feeling of fantasy.

PRODUCTION

-

YEAR 12 ART AND DESIGN

PROJECT BRIEF

PROJECT TITLE	EXPLORATORY/ EXTENSION	STUDIO DISCIPLINE	DUE DATE:
		Ceramics	

PROJECT DESCRIPTION

You are to produce a large slab plate or shallow bowl after making a plaster mould to create the chosen form.

Decoration will be based on drawings of shells and fish and will be impressed into the clay using a lino block - intaglio effect.

IDEAS GENERATION AND RESEARCH

Study the photographs provided so you are sure of the design process.

Take notes about the process of making a plaster mould (to go with photocopy).

Select and record from ceramics book/Craft Australia. Plate or shallow bowl shapes.(at least 4).

Present a page of research about an Australian potter eg. Joan Campbell, Sandra Black) for Visual Diary.

DESIGN DEVELOPMENT

Draw 2 tonal gradation studies 6cm x 2cm. 1 is to be done with 2B, the other 6B.

Using what you have learnt about control and correct technique, draw 2 shell studies using full shading (no smudging).

Using Aquarells, pencils or Conte pencils now draw 2 beautiful tropical fish. Combine observation of colours with close attention to pattern and especially to tone (shading).

MEDIA TESTING

Produce a series of clay tiles.

Experiment with clay, tools and technique.

Impressed designs with LINO.

PRODUCTION

Using the processes of simplification and stylisation depicted in attached sheets, select and transform your chosen drawings into a design for a bowl.

Carve this design which may be radial or bilateral, into a piece of LINO.

In a group of 3-4, create a plaster mould.

Roll out a slab and press into your mould.

While clay is still plastic, press LINO block design into the centre to produce intaglio print.

Remove from mould when leather hard, paint, glaze.

YEAR 12 ART AND DESIGN

PROJECT BRIEF

PROJECT TITLE	EXPLORATORY	STUDIO DISCIPLINE	DUE DATE:
		BATIK	

PROJECT DESCRIPTION

You will produce a decorative textile wall hanging based on the theme 'MONSTERS, BEASTIES AND GHOULIES' using the batik technique and either decorative or descriptive colour.

IDEAS GENERATION AND RESEARCH

Choose one of the topics and present in a visual manner one (1) A3 page of information including visuals, photocopies or hand drawn sketches

The Batik technique

Monsters, Beasties & Ghoulies in Art (eg. Painting, Sculpture etc).

Background information on your chosen three (Monsters, Beasties, Ghoulies).

DESIGN DEVELOPMENT

You will complete a series of observed drawings based on personally chosen images.

Drawing media will be pencil however you may wish to use artline /or ink. Size - up to A3.

Consider background. Elements of design: LINE, SHAPE, TEXTURE, COLOUR.

Principles of design: FOCAL POINT, CONTRAST OR HARMONY

What changes are you going to make to the original images so that they become individually yours?

MEDIA TESTING

After demonstration produce sample pieces of the waxing process, dyes, applique techniques.

Present samples in your file.

PRODUCTION

Preparation of MASTER COPY (photocopy or hand drawn)

Transfer design onto fabric.

Demo. of waxing process.

Demo. of dye application.

Students to wax fabric and proceed to colour using dyes.

Demo. of wax removal and addition of extra detail using artline, stitchery, beading sequins etc.

Completion of hanging (include hems, attachments, hanging media etc).

YEAR 12

ART AND DESIGN

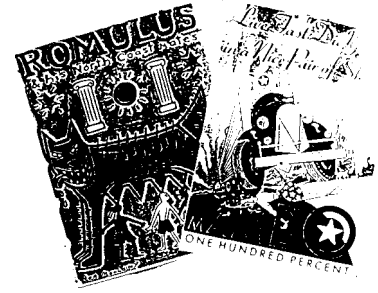
PROJECT BRIEF



PROJECT TITLE	EXPLORATORY	STUDIO DISCIPLINE	DUE DATE:
		SCULPTURE	

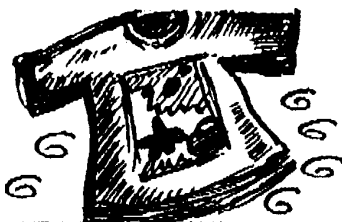
<p>PROJECT DESCRIPTION</p> <p>Create an imaginative piece of sculpture based on the human figure. Your figure may be up to life size and should be displayed in an imaginative and appropriate pose! Decorate the figure creatively. Use the pool of resources available to you, along with your artistry, to complete a truly creative piece of work.</p>
<p>IDEAS GENERATION AND RESEARCH</p> <p>Make reference in your work to a contemporary artist/craftsman or art work that influences your work. This should be in the form of a short summary of the artist's/crafts persons approach, style, media etc, or the features of the art work.</p> <p>Include photocopies and references.</p>
<p>DESIGN DEVELOPMENT</p> <p>Start with some comprehensive sketches of the figure in different poses (different media). Research your influence and make visual references in the design of your piece.</p> <p>Make a series of drawings showing the development of your final design and indicate materials and method to be used.</p> <p>Use colour.</p>
<p>MEDIA TESTING</p> <p>Test the media you wish to incorporate in your sculpture.</p> <p>Include written notes of your samples and experiments: wire, clay papier mache, wood, paper pulp, paint, glue, nails etc.</p>
<p>PRODUCTION</p> <p>Create your exciting figure - form.</p> <p>Consider</p> <ul style="list-style-type: none"> - The multisided (3D) nature of the piece. - Logical progression of work ie planning. - Appropriate use of media. - A creative interpretation of the project. - Presentation of your work - to enhance your project.

YEAR 12
ART AND DESIGN
PROJECT BRIEF

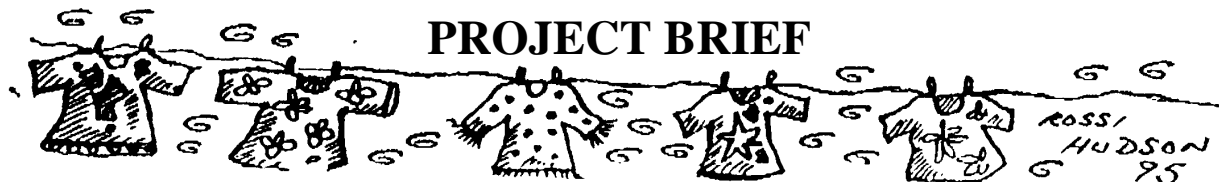


PROJECT TITLE	EXPLORATORY	STUDIO DISCIPLINE	DUE DATE:

<p>PROJECT DESCRIPTION A 'Mambo - inspired' Painting / Poster.</p>
<p>IDEAS GENERATION AND RESEARCH What is 'MAMBO' art? Complete separate work sheet and submit for assessment be aware of the main visual themes and messages used by MAMBO artists. As well as STYLE of presentation and use of lettering and colour.</p>
<p>DESIGN DEVELOPMENT Decide on the theme and message for your piece of work. Use thumbnail sketches to plan the layout of your design - both image and lettering. Consider IMPACT through your layout (point of view, size, relationships, simplification of images....) Plan colour.</p>
<p>MEDIA TESTING Test Gouache, Inks, Acrylic paints. Then select most suitable for your design.</p>
<p>PRODUCTION Enlarge your design to A2 size, being careful not to lose the impact of your thumbnail sketch. Paint your work according to your colour plan. Demonstrate - skill with paint application - control over colour mixing - appropriate use of colour - appropriate and skilful use of lettering - a professional finish Create a powerful and successful 'MAMBO - STYLE' painting /poster. Frame work and present for assessment.</p>



YEAR 12 ART AND DESIGN



PROJECT BRIEF

PROJECT TITLE	EXPLORATORY	STUDIO DISCIPLINE	DUE DATE:
Fantasy T-Shirt Print		Textiles	

PROJECT DESCRIPTION

To Design and produce a Fantasy based image (or images) that can be printed or repeat printed onto a plain white shirt using mixed media printing techniques.

IDEAS GENERATION AND RESEARCH

Research drawings and paintings, photographs and illustrations that focus on imaginary or fantasy themes.

Draw sections of them using mixed media. (Particularly note the works of Escher).

DESIGN DEVELOPMENT

Create fantasy studies of your own

1. Start by drawing your own hand and then distorting it.
2. Draw flowers or plants in an abstract or surrealist manner.
3. Make studies of mechanical objects i.e. broken toys, old watch faces.
4. Make studies of animals then exaggerate or distort them.

USE MIXED MEDIA

MEDIA TESTING

1. Test fabric samples with dyes.
2. Test fabric samples with dyes, inks and permasets/fabric markers and crayons.
3. Test print your silkscreen design before final application to shirt.
4. You may dye or tie dye your shirt using Reeves Coldwater Dyes.

PRODUCTION

From your own research drawings focus on one image (or a combined group of images) and arrange them in a creative manner so that they relate and interconnect.

Your design may repeat itself on your shirt or one image may be the main point of focal interest.

Print your design onto your shirt using a silkscreen Riso Stencil.

You may handpaint your design after printing if you wish to you may also use applique.

ART AND DESIGN YEAR 12

PROJECT BRIEF

PROJECT BRIEF	STUDIO DISCIPLINE	STUDIO DISCIPLINE
Extension	Ceramics - Functional	

PROJECT DESCRIPTION

Produce a series of plates that depict the textural and patterned shapes found in the natural bushland. The plates should reflect and show you have interpreted the environment using texture and pattern as your main focus.

IDEAS GENERATION/RESEARCH

1. The plates will show a relationship with one another. Look at the work of contemporary ceramicists and the techniques and design constraints they have explored.
2. Look at the work of one contemporary ceramic artist and designer. Refer to their use of TEXTURE, and PATTERN and the ENVIRONMENT in their work.

DESIGN DEVELOPMENT

- * Find an interesting bushland from either the school environment or your home environment.
- * Draw selected images and scenes, photographs for reference.
- * Collect samples of rubbings.
- * Select a special area of focus and do several analytical drawings.
- * Back in the classroom develop and explore drawings further.
- * Draw out final design and textures.

MEDIA TESTING

Make up earthenware test tiles and experiment with applied and impressing techniques.
Experiment with Plaster moulds for plate support.
Bisque fire tiles and experiment with glazes - underglazes, coloured slips, oxides
- matt, gloss, satin glazes

PRODUCTION

- * Explore shapes and forms that fit with your experiments - plate shapes.
- * Wedge clay and construct plates.
- * Apply textures and patterns using applied and impressed techniques - refer to test tiles.
- * Create a series of plates using similar style and techniques.
- * Bisque fire.
- * Select final effects of glazing.



YEAR 12 ART AND DESIGN

PROJECT BRIEF



PROJECT TITLE	EXTENSION	STUDIO DISCIPLINE	DUE DATE:
A Handbuilt Vessel - Clay		Ceramics	

PROJECT DESCRIPTION

From earthenware clay, hand build a vessel.
 A leather hard stafe carve in a decorative design.
 Burnish the vessel. Dry. Bisque to 960^oc.
 Add metallic glaze to selected areas and gloss fire to approximately 1080^oc.

IDEAS GENERATION AND RESEARCH

Onto A2 paper present your research of (5) vessels from any period of history and time.
 Do this by drawing the vessel and writing about the techniques used.
 Research decorative images (5).

DESIGN DEVELOPMENT

Draw at least 3 design ideas specify the design/vessel you will make.
 Illustrate the (3) means of handbuilding :

1. Coil
2. Pinchpot
3. Slab

Explain which method/s you will apply to your vessel/s construction.

MEDIA TESTING

Develop a design for decoration on a thin slab of clay draw a sample of decoration.
 Build up areas of the design and incise others.
 Burnish, Fire to 960^oc then glaze and re-fire to 1080^oc.

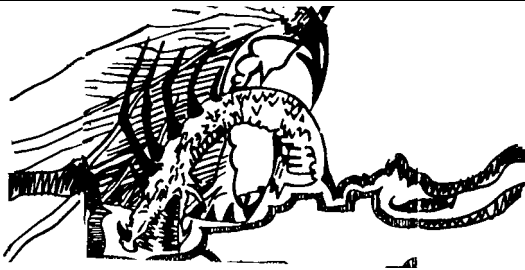
PRODUCTION

Make the vessel from clay using handbuilding techniques.
 Carve out a design.
 Burnish the vessel.
 Fire to 960^oc.
 Glaze fire to 1080^oc.

ART AND DESIGN YEAR 12

PROJECT BRIEF

PROJECT BRIEF	STUDIO DISCIPLINE	START DATE
Exploratory Project	Graphic Design	DUE DATE
		PROJECT NO.

<p>PROJECT DESCRIPTION</p> <p>Design a three colour poster of any shape or size, but not exceeding A2 advertising the impending arrival of a HOARD of fantasy creatures.</p>	
---	--

<p>IDEAS GENERATION/RESEARCH</p> <ul style="list-style-type: none"> * Look closely at the role of the poster graphic design * Poster Critique Assignment - see separate sheet. * What is TYPOGRAPHY and LAYOUT? Why are they important elements of Graphic Design?
--

<p>DESIGN DEVELOPMENT</p> <ul style="list-style-type: none"> * Collect a variety of typography which shows differing size and form. You may draw freehand, trace, cut and/or use the computer. * Draw a selection of fantasy images. These may be creatures, scenes or just shapes, lines and textures that evoke a feeling of fantasy.
--









<p>MEDIA TESTING</p> <ul style="list-style-type: none"> * What do you want your poster to say? * Develop thumbnails incorporating typography and image. Be sure to consider your layout. * Consider the colour and medium suitable for your poster. Remember there is a huge range of media you could use in a poster. * Complete an A4 rough of your poster. This will enable to try out media and to see if your poster is visually exciting and is a successful piece of advertising. * Give a brief explanation why you selected your media, type imagery, colour and layout. This will be discussed by you to the rest of the class. <ul style="list-style-type: none"> – You could consider aspects being built up and emerging from your poster (papier mache) to make your poster 3D.

<p>PRODUCTION</p> <ul style="list-style-type: none"> * Plan the order of work of your poster. That is, what is to be completed first, this may be tracing the layout including type or making your 3D elements to attach to your poster. * Begin production of your poster, referring to your A4 colour rough design. * On completion of your poster review its success in regards to the requirements of the project brief. This may be done in discussion with another member of the class. * Display poster.
--

ART AND DESIGN YEAR 12

PROJECT BRIEF

PROJECT BRIEF	PROJECT DESCRIPTION	IDEAS GENERATION/ RESEARCH
PLANNING	START	COMPLETION

	DRAWING		ART GALLERY/LIBRARY
	DESIGN DEVELOPMENT		PUBLICATION
	VIDEO/FILM/SLIDES		AWAY/ABSENT
	MEDIA TESTING		COMPUTER

<p>DESIGN DEVELOPMENT</p> <p>*</p>
<p>MEDIA TESTING</p>
<p>PRODUCTION</p> <p>*</p>

ART AND DESIGN YEAR 12

PROJECT BRIEF

PROJECT TITLE	STUDIO DISCIPLINE	START DATE
		DUE DATE
		PROJECT NO.

PROJECT DESCRIPTION
IDEAS GENERATION/RESEARCH
DESIGN DEVELOPMENT
MEDIA TESTING
PRODUCTION
COMMENTS

**ART AND DESIGN
YEAR 12**

PROJECT BRIEF

PROJECT BRIEF	PROJECT DESCRIPTION	START DATE
		DUE DATE
		PROJECT NO.

PROJECT DESCRIPTION
IDEAS GENERATION/RESEARCH
DESIGN DEVELOPMENT
MEDIA TESTING
PRODUCTION

ART AND DESIGN YEAR 12

PROJECT BRIEF

PROJECT TITLE	EXPLORATORY Y/EXTENSION	STUDIO DISCIPLINE	DUE DATE

PROJECT DESCRIPTION
IDEAS GENERATION/RESEARCH
DESIGN DEVELOPMENT
MEDIA TESTING
PRODUCTION

ART AND DESIGN YEAR 12 PROJECT BRIEF

PROJECT TITLE	STUDIO DISCIPLINE	PROJECT CODE	TYPE

Project Description			STUDENT ASSESSMENT				TEACHER ASSESSMENT					
			V	H	S	ND	V	H	S	ND		
			1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ideas Generation and Research			5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Planning	Start date	Due date	V = Very High Achievement H = High Achievement S = Satisfactory Achievement ND = Not Demonstrated									

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9
Mon									
Tue									
Wed									
Thu									
Fri									
Sat									
Sun									

Design Development	
Media Testing	
Production	Student's Signature _____ Teacher's Signature _____

ART AND DESIGN YEAR 12

PROJECT BRIEF

PROJECT BRIEF	PROJECT DESCRIPTION	START DATE
		DUE DATE

IDEAS

PROJECT DESCRIPTION

IDEAS GENERATION/RESEARCH

PLANNING

DESIGN DEVELOPMENT

MEDIA

MEDIA TESTING

PRODUCTION

ART AND DESIGN YEAR 12

PROJECT BRIEF

GRAPHIC DESIGN INDUSTRIAL PRODUCTS

Student Name: _____

Project Number _____ **Project Name** _____

This brief must be sighted and approved before commencing the project or no marks for the brief will be given.

Teacher's Signature _____

Project Description _____

Production requirements _____

Print machinery to be used _____

Material to be printed on _____

Number of colours _____

Number required _____

Media Testing

Post production processing e.g. folding, packaging, distribution etc.

Due date for the completed project

Time allocated for this project

Self Assessment

Self analysis of the design procedure

Stage	Comments
Brief	
T.Nails	
Roughs	
Comp.	
Visual	

Self analysis of finished product ie. did it meet the clients requirements, did it appeal to the market that it was aimed at and what was the feedback from the client and the market.

- Research Collection of a variety of visual images associated with project. This may include photocopies, newspaper/magazine cutouts, descriptive writing, photographs, study sketches, video footage.
- Thumbnails Quick ideas in the form of small drawings, based upon research. No less than 15 drawings of approximately credit card size (no need for excessive detail).
- Roughs Using approximately half of your best thumbnail ideas, expand on these to produce more detailed images, that include colour.
- Comprehensive Choose two or three of your rough designs and reproduce them as colour images of good quality, as you would expect the final piece to appear.

Project Assessment

Student Name: _____

Project Number _____ Project Name _____

Stage	Comments	Completed
Brief		
T.Nails		
Roughs		
Comp.		
Visual		
Prod		

Teacher's signature _____

Teacher's comments _____

Research

List below all the research that you done in preparation for this project

Interviews

Name	Date	Information Received

Research eg. TV, reading, products viewed, etc.

Source	Date	Information Gathered

Design and production flow diagram

--

ART AND DESIGN

YEAR 12


Assessment Checklist

Tick if
completed

<p>Outcome 1: Independently collects, analyses and organises relevant information and material resources.</p> <ol style="list-style-type: none"> 1. Selects relevant information from a range of sources. 2. Uses reference information to experiment with materials/ techniques. 3. Completes all work by required deadline. 4. Organises workspace and materials. 	
<p>Outcome 2: Demonstrates representational and interpretive drawing skills with consideration for a variety of drawing media, style, subject matter and techniques.</p> <ol style="list-style-type: none"> 1. Makes a series of drawings. 2. Demonstrates control over a range of media. 3. Uses a combination of techniques/processes to show ideas visually. 	
<p>Outcome 3: Explores a range of solutions to visual arts problems.</p> <ol style="list-style-type: none"> 1. Explores ideas through drawing. 2. Experiments with the media selected for use. 3. Shows a range of ideas and designs and evaluates their relevance or suitability. 	
<p>Outcome 4: Demonstrates both visually and verbally, understanding of the elements and principles of art and design.</p> <ol style="list-style-type: none"> 1. Produces art works which demonstrate an understanding of the elements and principles of Art and Design. 2. Demonstrates in written or oral forms, an understanding of the application of elements/principles of Art and Design. 	
<p>Outcome 5: Employs personal ideas and responses in the design process to create finished art works consistent with the project description in the design brief.</p> <ol style="list-style-type: none"> 1. Demonstrates independent observation, thinking, selecting, expressing and making in the design process. 2. Produces a major art work consistent with the design brief. 	
<p>Outcome 6: Applies knowledge and understanding of visual arts techniques, processes and conventions to the development of artworks.</p> <ol style="list-style-type: none"> 1. Selects relevant materials and technologies to develop ideas. 2. Uses techniques, processes and conventions appropriate to developing studio work. 	
<p>Outcome 7: Demonstrates an understanding of the role of artists and designers in both past and contemporary societies and relates this understanding to own work.</p> <ol style="list-style-type: none"> 1. Understands how the practice of Art and Design can be diverse and can draw on past and current practises. 2. Relates artists/designers work to their own work. 3. Acknowledges in writing, discussion or practical work the role of artists and designers. 	
<p>Outcome 8: Evaluates and responds critically to the process and product of work undertaken..</p> <ol style="list-style-type: none"> 1. Uses performance criteria of subject to assess standard of work in this project. 2. Presents the completed unit in a structured way that demonstrates the process leading to the end product and indicates critical response. 	

Record of Performance Art and Design E631		Name _____			
		Task 1	Task 2	Task 3	Final
		ND S H V	ND S H V	ND S H V	
1	Collects, analyses and organises relevant information and material resources.				<input type="checkbox"/>
2	Demonstrates representational and interpretive drawing skills with consideration for a variety of drawing media, style, subject matter and techniques.				<input type="checkbox"/>
3	Explores a range of solutions to visual arts problems.				<input type="checkbox"/>
4	Demonstrates both visually and verbally, understanding of the elements and principles of art and design.				<input type="checkbox"/>
5	Employs personal ideas and responses in the design process to create finished art works consistent with the project description in the design brief.				<input type="checkbox"/>
6	Applies knowledge and understanding of visual arts techniques, processes and conventions to the development of artworks.				<input type="checkbox"/>
7	Demonstrates an understanding of the role of artists and designers in both past and contemporary societies and relates this understanding to own work.				<input type="checkbox"/>
8	Evaluates and responds critically to the process and product of work undertaken.				<input type="checkbox"/>
Grading Procedure At the completion of this subject grades will be awarded in the following manner: A Very High in at least 50% of outcomes, and High or better in at least 50% of the remainder. B High or better in 50% outcomes and Satisfactory or better in the remainder C Satisfactory or better in all outcomes. D Satisfactory or better in at least 50% of the outcomes. E Not demonstrated in more than 50% of the outcomes.					FINAL GRADE <input type="checkbox"/>

Record of Performance Art and Design E631		Name _____			
		Task 1	Task 2	Task 3	Final
		ND S H V	ND S H V	ND S H V	
1	Collects, analyses and organises relevant information and material resources.				<input type="checkbox"/>
2	Demonstrates representational and interpretive drawing skills with consideration for a variety of drawing media, style, subject matter and techniques.				<input type="checkbox"/>
3	Explores a range of solutions to visual arts problems.				<input type="checkbox"/>
4	Demonstrates both visually and verbally, understanding of the elements and principles of art and design.				<input type="checkbox"/>
5	Employs personal ideas and responses in the design process to create finished art works consistent with the project description in the design brief.				<input type="checkbox"/>
6	Applies knowledge and understanding of visual arts techniques, processes and conventions to the development of artworks.				<input type="checkbox"/>
7	Demonstrates an understanding of the role of artists and designers in both past and contemporary societies and relates this understanding to own work..				<input type="checkbox"/>
8	Evaluates and responds critically to the process and product of work undertaken.				<input type="checkbox"/>
Grading Procedure At the completion of this subject grades will be awarded in the following manner: A Very High in at least 50% of outcomes, and High or better in at least 50% of the remainder. B High or better in 50% outcomes and Satisfactory or better in the remainder C Satisfactory or better in all outcomes. D Satisfactory or better in at least 50% of the outcomes. E Not demonstrated in more than 50% of the outcomes.					FINAL GRADE <input type="checkbox"/>

Record of Performance Art and Design E631 Individual Final Assessment		Name _____																
		Task				Task				Task				Final				
		0	1	2	3	0	1	2	3	0	1	2	3					
		N	D	S	H	V	N	D	S	H	V	N	D	S	H	V		
1	Collects, analyses and organises relevant information and material resources.																	
2	Demonstrates representational and interpretive drawing skills with consideration for a variety of drawing media, style, subject matter and techniques.																	
3	Explores a range of solutions to visual arts problems.																	
4	Demonstrates both visually and verbally, understanding of the elements and principles of art and design.																	
5	Employs personal ideas and responses in the design process to create finished art works consistent with the project description in the design brief.																	
6	Applies knowledge and understanding of visual arts techniques, processes and conventions to the development of artworks.																	
7	Demonstrates an understanding of the role of artists and designers in both past and contemporary societies and relates this understanding to own work.																	
8	Evaluates and responds critically to the process and product of work undertaken.																	
Grading Procedure At the completion of this subject grades will be awarded in the following manner: A Very High in at least 50% of outcomes, and High or better in at least 50% of the remainder. B High or better in 50% outcomes and Satisfactory or better in the remainder C Satisfactory or better in all outcomes. D Satisfactory or better in at least 50% of the outcomes. E Not demonstrated in more than 50% of the outcomes.												FINAL GRADE 						

Record of Performance
Art and Design
Year 12
Class Assessment

Project No.
 Grading
 Procedure
 ND S H V
 Refer to
 Guidelines

Student Name	Outcome 1	Outcome 2	Outcome 3	Outcome 4	Outcome 5	Outcome 6	Outcome 7	Outcome 8
	ND S H V	ND S H V	ND S H V	ND S H V	ND S H V	ND S H V	ND S H V	ND S H V
1								
2								
3								
4								
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								
19								
20								
21								
22								
23								
24								
25								

Art and Design

Year 12

Suggested Resources

Aland, J., Darvy, M., *Art Connections*, Heinmann, 1991.

Develops students skills in Art criticism and the understanding of artworks and art language. Helps students to discover the connections between the art works they study and their own work.

Buser, T., *Experiencing Art Around Us*, Minneapolis/St Paul, West Publishing Co., 1995.

This text is an advance on D. & S. Preble's *Art Forms* in that it addresses the theoretical concerns of recent art practice in approachable language, e.g. 'a key characteristic of the Post-Modern period is the resurrection of styles that were once thought to have been surpassed' (p 542). Each chapter ends with a 'Summation Box' and 'Key Terms and Concepts'.

Elspace, Margy Lee., *Illustrated Dictionary of Art Terms*, Rev Ed., Batsford, London, 1987.

Itten, J., *The Art of Colour*, New York, Van Nostrand Reinhold Co., 1973.

Classic text and still valuable for fundamentals of colour theory at a cost of \$135.00 for the paper back edition of the unabridged text.

Linderman, M., *Art in the Elementary School*, Wm. C. Brown Publishers, 1974, 79, 84.

In part 2 of this book the elements and principles of design are explored and described in depth. Book aims to enrich intellectual, artistic and perceptual awareness; to provide procedures for developing skills needed in the production of art, and the study of the function of art in society.

Mayer, Ralph., *Collins Dictionary of Art Terms and Techniques*, Second Edition, Harper Collins Publishers, Glasgow, 1993.

Ocvirk, O., Bone, R., Stinson, R., and Wigg, P., *Art Fundamentals, Theory and Practice*, 6th ed., Iowa, Wm. C. Brown.

This is a useful text for practical exercises in that it gives a list of problems and examples of solutions of these problems, e.g. Problems concerning Line, Texture, Colour, Shape etc. It has clear information on Concepts of Design, and on Elements and Principles of Design.

Taylor, R., Taylor D., *Approaching Art and Design; A Guide for Students*, Longman Group UK Ltd (1st pub. 1990)

Identifies and explores key issues in Art and Design. It focuses on drawing and on the development of personal ideas through the use of visual diary. An interesting aspect of this book is the inclusion of actual student work both practical projects and written expression.

Williams, D., Vance Wilson, B., *From Caves to Canvas*, McGraw-Hill. (1st pub. 1992)

The book explores form and content of western art from pre-historic times to present day. It is very well laid out with many interesting tables and illustrations. Language is very accessible and it makes complex ideas easy to grasp.

Artfile, Craft Arts International Neutral Bay, NSW.

A source book of Australian Contemporary artists and galleries with over 900 illustrations in colour. It includes visual art, sculpture and craftworks and emphasises architecture and interior design.

Magazines

Craft West Magazine on local Artists and Craftspeople. A good resource to add to your library, produced by:
Crafts Council of WA
Crafts Council Centre
1st Floor
Perth City Railway Station
Wellington Street
Perth
Phone: (09) 325 2799

Far Bi monthly Arts magazine produced by:
Fremantle Arts Centre
PO Box 891
Fremantle
Phone: (09) 335 8244

Craft Arts International. Four issues per year subscription or newsagency. Excellent reference of resource for teachers and students, produced by:
Craft Arts Magazine
PO Box 363
Neutral Bay Junction
Sydney NSW 2089

Pottery in Australia

Four issues per year subscription available. Showcases Potters from Australia and overseas, excellent magazine, published by:
The Potters Society of Australia
PO Box 937
Crows Nest NSW 2065
Phone: (02) 901 3353

Fibre Forum Three issues per year subscription or newsagency. Contemporary journal/magazine on Textile Artists in Australia. Excellent magazine.

Catalogues

Perspectives (3 volumes)

Year 12 Perspectives

Available from the Art Gallery of WA.
A catalogue of Year 12 students works shown at the Art Gallery of Western Australia.
This catalogue acknowledges the achievements of Year 12 students.

The catalogue has a visual image and statement of each students work.
A valuable resource both for students and teachers
There are three volumes available 1992, 1993, 1994.

Video's

Wearing The Image

Mambo brand the images portrayed.
Video Education Australia
Produced by Image Link
20 minutes long.

A Distant View

Aspects of WA Art
Produced by Education Department of WA
This Video looks at Perspectives of WA Art - from 1920's to contemporary art.

The Art Meets Craft Series

by:
Video Education Australia
PO Box 311
Castlemaine VIC 3450
Phone: (054) 724 799

CD's

Grolier Multimedia Encyclopedia

Electronic Publishing, Inc. Available as a free title with Sound Blaster Audio Card. (Available most computer outlets.) Highly recommended for information on artists, movements and media searches. Some illustrations printable.

Slide Sets

Contemporary slide sets are available from:

Craft Council Gallery
1st Floor
Perth City Railway Station
Wellington Street
Perth WA 6000
Phone: (09) 325 2799

PICA Slide Set 'The National Graduate Show'

1993 Education Pack
51 James Street
Perth Cultural Centre
Phone: (09) 227 6144
Facsimile: (09) 227 6539

'Old Masters New Visions'

Slide set: 24 slides
by:
Education Department
Australian National Gallery
Show the works in the exhibition 'Old Masters New Visions' from The Phillips Collection, Washington, D.C. A worthwhile slide set.

Computer Resources

Text

Simplest to use is Microsoft Works for Windows.

Has a good variety of fonts included and is simple for beginners and advanced persons to manipulate.

Graphics/Text combined

Microsoft Publisher is simple to achieve excellent results in a minimal training period for the novice and experimentation for the more experienced computer user.

This is great to do Student briefs - and can be enlarged from the A4 size to A3 by using appropriate sized text to start with.

There is a multitude of Templates that offer the beginner a great first step into using one of the many types of forms, invitations, poster, newsletter etc formats.

Laster Printer (PCL<GUI & PostScript compatible)

If you have reasonable computer memory and a 80386 or higher machine the Staf 'Wintype 4000' printer is a compact and reliable laser printer. Cost around \$670 plus \$36 for a further warranty period (3 Years total - parts and labour). Handles fairly thin sheets from 60 to 135GSM card.

Printing is virtually instant including rapid printing of PostScript format for better grey scale definition.

System requirements:

Must be working under the Windows 3.1 Operating System, plus MD_Dos 3.1 or later, must have 4 MB of RAM, CPU IBM Compatible PC-386SX 16 Mhz or greater, 1.4 MB hard disk space for system files, 8.5 MB hard disk space for permanent virtual memory (reduces to 0 with 12.5 MB or more RAM with at least 4 MB attributed to RAM).

Other similar printers are appearing with comparable costs and similar results (CITOH for example).

CD ROM

Good Art Titles have been 'Groliers Encyclopaedia' with extensive search and interrelated art references. Microsoft's Encarta '95 is not very useful in regard to Art References by comparison. 'Survey of Western Art' is a handy guide for older referencing but not for modern works - very simple system with lots of artists - also very cheap to purchase.

Airbrush art by Boris Valejo (\$69.95 per Bright Spark Computers (Morley)) is excellent value for this style of 'fantasy art', with around 200 illustrations. There is little documentation of the paintings and no technical references to skills.