Nicola Formichetti was born on May 31, 1977 in Japan. His unique style was said to be a result of his upbringing for example his multiculturalism with his father being Italian and his Mother being Japanese, modern and traditional. As a fashion designer he is predominantly known as lady gaga’s designer although his career began before working with her.

At age 21 Nicola moved to London to study architecture and music but wasn’t that enthusiastic in this line of work, as he often spent nights out and looking at street fashion. It was in London when he began work at a boutique called “The Pineal Eye” where many other designers also began.

His first major job began in London when he met the fashion directors of the magazine “Dazed and Confused”. They offered him a monthly page called “eye spy” for the magazine where he could express the things he like E.G. writing, styling and photography. From this job onwards he was creative director for other magazines like; V, Another magazine, Arena Homme and more. As he developed he eventually became one of the most notable creative directors in the fashion industry.

His career really took off when he became the designer for Lady Gaga. He met her in 2009 at “The Beauty Issue of V shot by Sebastian Faena”. While he was working with Lady Gaga he was often accompanied by two assistants; Anna Trevelyan and Brandon Maxwell. A big step for him was when he used his name to secure clothes for Gaga, which many designers are reluctant to do. He had his first ever collaboration with Lady Gaga at the “MuchMusic Video Awards” in 2009. He became part of the “Haus of Gaga” and was one out of three most well known members.

September 2010 he was announced to be the new creative director of the “Thierry Mugler brand” now know and just “Mugler” in a ten year period between 2001 to 2011 Nicola worked with many fashion houses and brands. He was the soon to release his own fashion line and a pop-up boutique in Manhatten’s Tribeca District.

Nicola Formichetti finds his inspiration from many places and people. The main way he finds his inspiration is by travelling and visiting new places. People that inspire him are his friends, other designers, photographer and posts from people on Facebook and Tumblr. He also finds inspiration in his huge toy collection.

An example of his inspiration from Facebook when he created “muse” in his “mugler range” he got the idea for “Rico the zombie boy”. He had the skeleton tattooed all over his body as it would be on the inside.

I really like the work of this designer as it shows creativity and he is constantly taking risks on all of his design with make it interesting. I find that he unique designs are all appropriate and well thought out for the role of act it was designed for in particular costumes he designed for Lady Gaga’s songs and videos.

Amber Stockley, 1234

Word count: 498
AKIRA ISOGAWA

BIOGRAPHY

FASHION DESIGNER (costumes)

Akira Isogawa was born in 1965 in Japan, Kyoto. He emigrated to Australia in 1986 when he was 21 years old. His first work in Australia was a waiter and a tour guide in 1995, meanwhile he was studying and graduating fashion school in Australia's east Sydney tech. Collage.

In 1995 he also set up a store in Woollahra in Sydney. He first realised his work was getting recognition when he spotted Naomi Campell wearing one of his dresses on the front cover of a magazine. By the late 1990's his reputation had built up and he was quite well known by other designers. 1996 was a big break for him as her showed his first ever collection which he got great responses from, in particular Joan Burstein. Joan Burstein was from 'BROWNS' who are famous for discovering many successful designers. The company like his work so much they bought the whole collection.

By 1997 to 1999 his second collection was being reviled. It was a spring/summer range called 'Satori collection' meaning sudden enlightenment. This collection had favourable reviews from many sources of the media for example 'New York Times'. A new collection was released in 1998, it was a spring/summer range called 'Botanica collection. This was his first private showing in Paris.

1998 he took his career to a new level by collaborating with the Sydney dance company. 1999 was a high in his career as he won the designer of the year award from the Australian Fashion Industry Awards. in 2005 he became so well known that he was awarded by the Australian post, he was named an Australian legend and his face was put on a stamp.

His brands are now found all over the world and are retailed in fourteen countries. He has two boutiques in Sydney, one in Melbourne and one in Brisbane

He has now also worked with the Australian ballet in September 2011 designing costumes for Graeme Murphy productions.

His designs often strongly resemble his Japanese heritage and different places as when he is travelling he gets inspired by the different types of fashions and styles

I really like this designer as it shows unique designs that are effective yet still appropriate for the role or environment that they will be seen and or displayed in. For example the costumes for Australian Ballet 'Romeo and Juliet' shows soft yet striking designs that suit the story line well.

Ambar Stockley, 1234

Word count: 405
Design Analysis

Harlequin:

- Bright colours stand out (red, white and black)
- The simple diamond design on the front is sharp and effective but it also portrays the character well
- It has no tricky fasteners which makes it easy for quick changes for the dances
- Material: all is elasticized, stretchy leotard with a light floaty red skirt underneath that will bounce making movement look bigger
- Lots of detail but still kept simple, for example the arm sleeves with the same pattern on the front adding uniqueness
- This character was of high energy so the stretch materials made it easy to move.
- For the other characters that share the stage this costume stood out as it was designed too as it was bright bouncy and glittery.
- The contrast on the diamond pattern with the black and white are striking as they take up a large portion of the costume
- Other harlequin costumes I have seen in my research I don’t believe they are as successful as they have too much detail it is too distracting.
- Minimal sequins and bead as a lot of partner work was required and you didn’t want to get attached.

Orange Jazz Dress:

- Bright orange colour stands out on stage with lights
- Sequins add sparkle that will look really effective with movement
- Clear straps give the impression of a strapless dress but ensures it will stay up
- It has a frilly skirt that looks effective with movement and turning in particular
- This dress has no fasteners that can get caught or be a hindrance when trying to change with minimal time
- As this was a jazz dance it was of high energy and movement so the stretch material it is made of causes no restrictions
- The gathers at the side provide for extra movement extra detail in the dress and gives the body a good shape.
- The length of this dress is a good length that it can’t be knelt on in floor work
- The head piece adds extra interest and also hold hair back
Nicola Formichetti!

- Basic white dress
- High neck line
- Crystal shape design
- 3D design
- Black shape and contrast to the dress
- Glitter colored makes the costume shine under lights

- Bright colors and different shapes
- Colour Scheme: Red, Black and White
- Soft materials: Ease of movement
- Transparent - can see dance moves
- Well designed for character portraying

- Inspired by Zackary Boy on Facebook
- Simple design advertised with creative character.
- Black and white simple but effective.
- Solid sharp lines
- Clean look but shaped well - fashionable

- Effective all white with dark bold make up
- Chiffon material shapes with movement
- Focus point: Shoes, Belt, choker, white and unique
- Gathered at encircles add shape and pattern

- Bold look
- Royal feel with the deep red and gold
- Big flowing material
- Large head piece
- Lots of detail with gathering, sequins, accessories etc.
- A special cut dress

- Black/shiny (later)
- High heels with interesting shape
- Over knee/leg high
- Well designed for theme/video clip
Akira Isogawa!

- Bright effective colours
- Long and flowing
- Sequins and diamantes add sparkle
- Style of skirt would flow with movement
- Different patterns add interest
- Head pieces match

- Vibrant striking blue with basic grey base
- Velvet and chiffon dress
- Large effective design on shoulders
- Matching blue gloves
- Basic dress with features added to make interesting

- Fashion design
- Simple but effective
- Bright colours
- Straight lines in different directions to make pattern
- Soft materials
- Minimal accessories

- Costume from the Australian Ballet
- Soft chiffon material
- Colours blend well together: Purple, green and blue (cool colours)
- Tie dye softens colour
- Flower details on sleeve and skirt add interest
- Head pieces match

- Elegant tutu
- Light beige with soft black chiffon
- Intricate detail on bodice
- Gathering in the body and on the tutu add depth
- Gives the body a nice shape
AKIRA ISOGAWA – ANALYSIS

- This costume has the look of a traditional ballet tutu
- It has a lot of detail and patterns within the leotard with stitching, sequins and pleating
- Along with the tutu there is added accessories like the arm bands and the tiara/crown both which are as detailed as the dress
- The plain white of this dress would be effective on stage as the lights would reflect well off of it
- This costume is elegant yet gives the feeling of a strong emotional character with the refined detail
- This costume is well designed as it is simple but it has the detail to make it unique and special
- The arm band really make this special as it creates extra detail and makes the dress more elegant
- In my opinion I believe that this costume could have been made a little more unique by adding colour rather than the expected plain white.
Akira Isogawa – ANALYSIS

- Colour: black and gold
- Top a metallic black, strapless and half length
- Skirt (tutu) black, gold rim around edge, ripple texture and material has the appearance that it has been folded like a fan
- Skirt is made of a mesh-like material that holds its shape well
- This costume interests me as it is not the traditional ballet costume and it has a unique twist of having the stomach exposed and just the skirt.
- The costume was completed with black stockings and black pointe shoes which is also another element that you wouldn’t normally see.
- This costume is effective because of its dark colour and gives the impression of demanding and strong
  - The bottom photo shows that this was for a strong character by the body language so I believe that this designer portrayed this well in the costume.
  - In my opinion I believe that this costume could include a bit more colour and some texture on the top half of the costume.
NICOLA FORMICHETTI – ANALYSIS

- This dress worn by lady gaga shows a simple design made interesting.
- The base of this costume is a plain white/black dress
- Embellishments of diamond shapes covering in glitter have been attached in all shapes and sizes
- 3D attachments add depth
- The headpiece in this design match the dress making them go well together
- The black and gold dress stands out really well as they are to very different colour which also makes the embellishments
- The white dress having matching embellishments is not as stand out but has a different look that is more subtle but still the same concept.
Stage 2 Visual Arts - Art; Student Response
Ref: A560308 (August 2016) © SACE Board of South Australia 2016

Kiri Isogawa - REPLICATION
This Ballet tutu that was designed for the Australian Ballet. It shows lots of detail and elegance. Detailed beading gives the dress texture. I have replicated the arm bands as I thought it was a great way to show the intricate beading and design. I believe this costume would look good under stage lighting with the shine of the beads.

Nicola Formichetti - REPLICATION
This dress was designed for on stage for singer Lady Gaga. From a simple basic dress it had been made unique by large exaggerated shapes. I replicated this diamond shape so that I could visualise how they would match together. I discovered that with different sizes joined it becomes quite effective.
Nicola Formichetti - REPLICATION
WHITE - This dress is similar to the black and gold one but this is just plain white no other colours. Also the diamond stripes are longer.

BLACK & GOLD - The colours in this dress stand out well because they are contrasting. The design is a simple one. Shoulderless dress with added pieces to make it original and creative.

Akira Isogawa - REPLICATION
This costume I found the edge of the tutu really interesting. I chose to replicate it so I could really see how it would be structural. I also really wanted to experiment with bendable wire.


When designing this costume I planned for it to be a theatrical garment. I wanted it to be dramatic so it has lots of volume, bright colours and little details.

As I designed this costume I had to think about the functionality and the environment it would be used. For a performance purpose it would need to have easy movement so all material used is light weight but still layered to keep looking heavy. The colour scheme is contrasting with a royal kind of feel.

I thought about the effect on stage and designed it so the mass of the skirt was the focal point.

- Head piece
- Long & Flowy
- Bold & Elaborate.

This design was inspired by the dress Lady Gaga wore in a music video (image shown above).
This design was inspired by Akira Isogawa’s ‘Australian Ballet’ dress costumes. - long & Flowy
- Pastel calm colours.
- Simple with a twist.

I really liked the colours that Akira Isogawa used in his designs so I tried to keep to a similar scene.

I designed this costume for a contemporary dance. I then looked at material and once again referred to Akira’s work as I liked the long flowing material. I wanted material that would blow movement and the dancer’s lines.

I chose to have the back open to accentuate the dancer’s lines and techniques.

The colour of the blues and purples will contrast and come alive with the right lighting on stage.
APPROPRIATION

#3.

Dress inspired by Nicola Formichetti's bold out there designs.

For example Lady Gaga's dress

- Bold
- Enlarged shapes
- Simple colours.

Through my research I noticed with a lot of Nicola Formichetti's designs he begins with basic shapes so I followed his lead.

I began with a basic dress shape and then enlarged it in diameter. I added detail with a large bow to add interest.

I then put an opaque black shiffon over the top so the legs are still visible. This will show movement and hopefully have a cool effect.

I made everything large as that is when Nicola Formichetti was know for and makes his designs recognisable.
I have replicated my design of a tiara by using bendable wire so that I could see the shape in 3D form. I also wanted to see how this metal material would work with multiple angles. I have now come to realise that if I were to use this I would need a neater form of joining that is more appropriate.
Although Isogawa’s most recognised work is the dresses and costuming that he did for the Australian Ballet he also has a wide variety of clothing designs. His clothing designs are both street wear and photo shoot clothing. His clothing designs are both street wear and photo shoot clothing.

After looking into his clothing his background of Japan really showed through in his designs, for example the basic shape of a kimono is shown but often with a modern western influences patterned material. In saying this it is also shown in the reverse with western styles and Japanese influenced patterns.

His designs consist of bright colours, simple but effective shapes corresponding, unusual creativity, elegance in a creative way and his culture shines through in majority of his designs whether it is the material pattern or shape.

**Example One:**

This dress is a good example of Akira Isogawa using bright colours and keeping it simple by using two colours. The make of the dress shows his creativity. It has a simple shape but with extra material and thick halter neck strap it is unique in itself compared to the regular.

**Example Two:**

This example shows his creative ways with simple shapes. This dress uses tessellating shapes to create the pattern for the fabric. This dress is paired with a throw over jacket with a different material showing contrast. I have found in a fair few of his designs he uses contrasting material and colours.

**Example Three:**

All four of these dresses express his Japanese background. When I look at this design in particular the fourth one reminds me of the traditional kimono. Although I can also see a western influence with the spring looking flower print. All of these dresses show bold colours and once aging many contrasting together.
Nichola Formichetti is a well known designer due to his out there designs for famous singer Lady Gaga. I find that his designs reflect the personality of either the person of the performance that they are showing well. A prime example of this is Lady Gagas unusual loud character is reflected through big elaborate designs. Although Lady Gaga is the main person he designs for he also has collections for example the most known 'Mugler' and also for other performers like Beyonce.

After looking at and analysing some of his designs I have come to notice that he pushes the boundaries and many of his designs are socially questionable. His costumes and clothing lines challenge people's expectation and ideas of what is socially normal/ expectable. I have noticed that with many of his designs he takes something quite regular and modifies it to be unique and signature to his design style.

**Example One:**

These two examples were both featured in well known magazines. With editing the designs have been emphasised and it really shows the detail that has gone into them. Both have bold head pieces. The left image is very un-uniformed where as the right shows sharp edges a straight lines. They were both front cover showing that his design draw peoples eyes to them.

**Example Two:**

This dress shows his bold use of colours and the unusual of using contrasting colours. The proportions of this design pushes the boundaries of what people would describe as the 'normal'. What I found most interesting about this example was the choice of material, I like that it holds its shape and reflects the lighting giving it a shine.

**Example Three:**

I was really drawn to this design as I love the idea of taking an interesting object 'motorbike' and turning it into something wearable. this is a great example of his creative quirksness. Not only is the design good the colours go together really well. This image intrigues me to know what the performance would be like.
APPROPRIATIONS!

I

\textit{Blue basic leotard, transparent}

I

\textit{Used Picasso's collection of simple shapes and construction}

I

\textit{Colours - 1954, Anne Briguet, colour mix, selected angles, initial concept.}
EVALUATION

For my visual study I chose to do costume design initially as I dance and I find the different variety of costumes interesting. I wanted to look further into them and have a go at showing off my knowledge. I thought that as I have visualised, worn and helped make many costumes previously that looking deeper into it would help in the future. I find that the costume makes the performance whether it is dance, music or drama the costume will always bring the performance value to a higher level. I also love how material can respond to movement from the body. A designer that has always intrigued me was Nichola Formichetti as I like Lady Gaga who he designs for and find the costume quiet unique.

To reach the end of my visual study there where many different things I did to progress and develop my ideas. Initially I researched two different designers, looked at their work and learnt from the techniques that they used. I then analysed their working particular ones that I found interesting related to costuming. I put further research into the costumes that I recognised as something I could relate to the style of design I want to do. I replicated key features of the designs so that I could get a better idea of the structure. From what I had learnt I appropriated and created my own ideas incorporating different techniques.

I put further research into my designers so I could analyse and draw more ideas from them for my own designs using influences from the designers.

I have explored in different designers designs and taken their concepts and tried to incorporate them into my own designs, for example in my appropriation dress two I was inspired by Nichola Formichetti’s work as I took a simple shaped dress, added a few details and then enlarged them. Nichola Formichetti is known for his big and bold outfits. In dress one I have incorporated Akira Isogawa’s work as I got the idea of a long flowing skirt that would react well with movement from a dress he designed for the Australian Ballet.

With my three appropriations I have thought about style and I believe that each one demonstrates something unique of its own. My first one shows elegance and smoothness, my second shows simplicity but a unique twist with oversized aspects and my third shows layers and different contrasts of colours with a royal sort of feel to it.

For performance materials is a big thing as there is a lot to be considered such as; functionality lighting, fixtures and movement with the body.

These two designers show the similarity of designing for performance preposes, one being for a ballet and one for a singer which relates to my topic. They do also have collections and clothing wear though. I believe that researching into different designer’s works was really helpful for me as I learnt new techniques and it helped spur on ideas for me. Throughout doing my visual studies I learnt many things but one main thing I did learn was not to be afraid to push the boundaries. I also learnt that sometimes with designing less is more but that can be amped up but getting creative from a simple base.

Word count: 547
## VISUAL ARTS – ART / DESIGN

### Assessment Type 3: Visual Study

**Student SACE No:**

<table>
<thead>
<tr>
<th>Assessment Design Criteria</th>
<th>Detail of Evidence</th>
<th>Assessment Design Criteria – Specific Features</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Practical Application</strong></td>
<td>Some elements of conceptualisation evident of designers with attempts to resolve ideas related to the study. Limited evidence of media experimentation. Disjointed documentation, little reference to compositional elements or style.</td>
<td><strong>PA 1</strong> Conceptualisation, development, and resolution of imaginative or personally relevant visual ideas. <strong>PA 3</strong> Documentation of creative visual thinking and/or problem-solving processes.</td>
</tr>
<tr>
<td><strong>Analysis and Synthesis</strong></td>
<td>Some simplistic interpretations of design works. Superficial reference to context and visual evidence. Restricted use of visual arts language with attempted reference to descriptions, issues and question related to the topic. Limited evidence of personal learning.</td>
<td><strong>AS 1</strong> Critical analysis and interpretation of works of art or design from different contexts. <strong>AS 2</strong> Use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions. <strong>AS 4</strong> Evaluation of, and conclusions about, visual arts learning.</td>
</tr>
<tr>
<td><strong>Inquiry and Exploration</strong></td>
<td>Basic research skills to provide insights into visual arts. Some attempt at acknowledgement. Superficial recognition of the role of visual arts in the personal development of ideas. Limited personal experimentation.</td>
<td><strong>IE 1</strong> Use of research skills and understanding of inquiry methods to locate and acknowledge sources, explore, experiment, and develop insights into aspects of the visual arts. <strong>IE 2</strong> Exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
</tr>
</tbody>
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### GRADE

**D 10**

**Word Count Approx. 2000**
<table>
<thead>
<tr>
<th>Practical Application</th>
<th>Knowledge and Understanding</th>
<th>Analysis and Synthesis</th>
<th>Inquiry and Exploration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application. In-depth knowledge and understanding of visual arts in different cultural, social, and/or historical contexts. Insightful and discerning understanding of aesthetic and/or functional qualities in a variety of works of art or design.</td>
<td>Highly perceptive critical analysis and interpretation of a variety of works of art or design from different contexts. Extensive and sophisticated use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions. Discerning evaluation of own work and connections or comparisons with other practitioners’ work. Insightful evaluation of, and conclusions about, visual arts learning.</td>
<td>Productive and thorough use of research skills and a clear understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop perceptive and clear insights into a range of aspects of the visual arts. Astute exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>Some depth of knowledge of selected visual arts concepts, forms, styles, and conventions, and a sound understanding of their practical application. Some depth of knowledge and understanding of visual arts in different cultural, social, and/or historical contexts. Clear understanding of aesthetic and/or functional qualities in several different works of art or design.</td>
<td>Well-informed and well-considered critical analysis and interpretation of several works of art or design from different contexts. Proficient use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions. Thoughtful evaluation of own work, and connections or comparisons with other practitioners’ work. Thoughtful and well-explained evaluation of, and conclusions about, visual arts learning.</td>
<td>Systematic use of research skills and a sound understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment and develop mostly clear insights into different aspects of the visual arts. Thoughtful exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>Appropriate knowledge of selected visual arts concepts, forms, styles, and conventions, and some understanding of their practical application. Considered knowledge and understanding of visual arts in different cultural, social, and/or historical contexts. Appropriate understanding of aesthetic and/or functional qualities in different works of art or design.</td>
<td>Informed and considered critical analysis and interpretation of two or more works of art or design from different contexts. Competent use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions. Considered evaluation of own work and connections or comparisons with other practitioners’ work. Competent and appropriate evaluation of, and conclusions about, visual arts learning.</td>
<td>Competent use of research skills and considered understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop some insights into different aspects of the visual arts. Some considered exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
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<td>Elements of conceptualisation and some development and resolution of visual ideas.</td>
<td>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles, and an emerging understanding of their practical application.</td>
<td>Some basic consideration and interpretation of at least one work of art or design with superficial reference to their context.</td>
<td>Some use of basic research skills and awareness of inquiry methods to locate one or more sources (with attempted acknowledgment), explore, and experiment.</td>
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<tr>
<td>Some exploration of technical skills using media, materials, and technologies.</td>
<td>Some reference to knowledge or understanding of visual arts in a cultural, social, or historical context.</td>
<td>Restricted use of visual arts language to interpret, respond to, and describe thoughts on visual arts, including issues or questions.</td>
<td>Superficial recognition of the role of visual arts in personal development.</td>
</tr>
<tr>
<td>Disjointed or partial documentation of creative visual thinking and/or problem-solving processes.</td>
<td>A superficial understanding of aesthetic or functional qualities in works of art or design.</td>
<td>Some description of own and others works, with some tenuous connections or comparisons.</td>
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<tr>
<td>Partial application of technical skills and some use of media, materials, technologies, or processes in developing a work of art or design.</td>
<td></td>
<td>Some basic summary and description of visual arts learning, with elements of evaluation.</td>
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<td><strong>E</strong></td>
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<tr>
<td>Emerging skills in the conceptualisation, development, and resolution of visual ideas.</td>
<td>Limited knowledge or understanding of concepts, forms, or styles in visual arts.</td>
<td>Emerging awareness of connections between at least one work of art or design and the context.</td>
<td>Attempted engagement in a directed research process.</td>
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<tr>
<td>Attempted exploration of technical skills using media, materials, or technologies.</td>
<td>Emerging awareness of different visual arts contexts.</td>
<td>Limited use of visual arts language for interpretation or response in the visual arts.</td>
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</tr>
<tr>
<td>Limited documentation of creative visual thinking or problem-solving processes.</td>
<td>Some awareness of the need to understand aesthetic or functional qualities in works of art or design.</td>
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