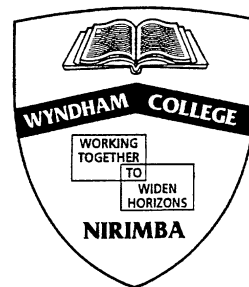




W Y N D H A M C O L L E G E



HSC VISUAL ARTS

IMPORTANT NOTICE FOR ALL STUDENTS

You are advised as per the conditions set by NESA – NSW Education Standards Authority and the Assessment policy of Wyndham College, **NO extensions** of time will be granted for HSC Tasks.

The due date for the following assessment task takes into account possible interruptions to any pattern of study and other assessment work you are currently undertaking in order for you to complete tasks for the HSC.

Illness etc. can be considered via “misadventure” processes, as per current HSC rules.

Visual Arts Assessment Task No. 1

**The 2019 HSC Body of Work,
Artmaking progress: Development of ideas & practice**

In class student presentation

Task issued: **Week 3, Term 4 - 2018**

Task due: **Week 5, Term 1 - 2019**

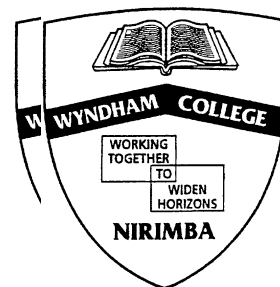
Content Area: **HSC Artmaking - Body of Work**

Weighting: **30%**



WYNDHAM COLLEGE

HSC VISUAL ARTS



Assessment Task No. 1

The 2019 HSC Body of Work, Artmaking Practice – The development of ideas & practice

Weighting: **30%**

Task Issued: **Week 3, Term 4 - 2018**

Task Due: **Week 5, Term 1 - 2019**

Content Area: **PRACTICE – The Body of Work & related Art History & Criticism**

In answering this assessment task you will be assessed on your ability to:

- Address and complete the assessment task requirements;
- Present possible material ideas in the development of practice in a body of work
- Show possible conceptual ideas in the development of practice in a body of work
- Understand the relationship between the Audience, Artist, Artwork and World (Conceptual Framework)
- Critically and historically refer to artworks
- Critically respond to text written & write about the practice of artwork/s
- Gain a thorough understanding of how artists seek to interpret the world in new ways – **WORLD**.
- Understand that artworks can exist as real objects and also representations of ideas. – **ARTWORK**.
- Understand the role and the value of the **AUDIENCE** as a critical body of consumers.
- Value the role of you as the **ARTIST** – the who, what, how and why.

The following syllabus outcomes are addressed in this assessment task:

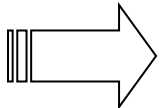
- H1: initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions
H2: applies their understanding of the relationships among the artist, artwork, world and audience through the making of a body of work
H3: demonstrates an understanding of the frames when working independently in the making of art
H4: selects and develops subject matter and forms in particular ways as representations in artmaking
H7: applies their understanding of practice in art criticism and art history
H8: applies their understanding of the relationships among the artist, artwork, world and audience
H9: demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art

➤ **Your Task: The 2019 HSC BODY OF WORK**

- You are required to respond to the following three (3) parts of this task for your Body of Work review of your development by week 5, Term 1, 2018. All artmaking documentation & responses should be in your VAPD (Visual Arts Process Diary). This will also be required for your class presentation
- Ensure you are working in your new HSC VAPD. You may present ideas in other materials & forms to include with your presentation & VAPD
- The VAPD is a mandatory & assessable component for the HSC course in Visual Arts & must be kept up to date



Part 1: The Artists – looking and investigating contemporary and historic artists whose practice will relate to ideas in the development of your artmaking



You are to select a range of artists whose significant artmaking practice can provide stimulus, influence and possible ideas for the development for your own body of work & studio practice for your HSC submission. There are many artists that you will reference and these artists are your starting point that reinforces your connectedness with the artworld.

By looking the practice of the four artists, document (visually & verbally) their image making in your VAPD then complete the researched essay question relating to artists practice.

You will need to research and present in your VAPD:

- 1. The **chosen artists** that inspire you & can influence your artmaking
- 2. The **ideas and concepts** represented in their image making
- 3. The **material practices** in producing artworks
- 4. How their ideas and practices evident in their **body of work have developed** over time
- 5. How the unique expressive forms of their **studio practice** materially engage the viewer
- 6. Explore how their body of work may be edited and how images are **resolved**
- 7. How their body of work can assist with the **development of your own image** making
- 8. Provide at least **4 printed examples of their images/works with comprehensive annotations, your observations and notes**

The Essay Question. This is to be submitted on *Google Classroom* & your teacher will provide the code for your class.

In a minimum of 2,000 words complete a Visual Arts essay by selecting & responding to ONE of the following questions:

1. Storytelling can be a valuable strategy in the representation of ideas.
Discuss TWO (2) artists whose practice clearly evidence narratives and/or histories.

or

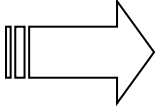
2. Elaborate on how the artist's body of work can evolve, alter and and/or change over time.
Refer to at least TWO (2) artists and relevant examples

or

3. Photography takes an instant out of time, altering life by holding it still.
- Dorothea Lange, photographer

Investigate ways this statement has relevance by observing the practice of at least TWO (2) artists.

Part 2: Your exploratory Body of Work – how to “kickstart” a body of work



Cockatoo Island: Working with your own ideas, theme & concepts, you are to explore a range of materials, ideas and representations for artmaking.

Using your documentary images and drawings from Cockatoo Island complete a series of small scale artworks that represent ways in which a body of work can be created by using Cockatoo Island as your inspiration for ideas and artmaking. Your body of work is to show a development of imagery both conceptually and materially across these artworks.

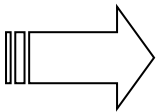
Consider ways in which the landscape, history, the site and documentary approaches to artmaking can be explored by artists to develop ideas in the creation of artworks. Images are required to be small scale for this task in your chosen expressive forms. Your documentary images: plans, photographs and drawings are also to be included in your VAPD. You will be provided with a presentation book to submit your final images.

Your teacher will discuss the range of expressive forms most suitable for you to undertake this task. Your ideas should show recognition of the unique site of Cockatoo Island: The landscape; land & water, the past industries and machinery, the convict past & early Australian History, Maritime history, the geography of the site and mapping of the landscape etc.

Submit the following body of work based on the Cockatoo Island site from your field trip:

- i) The concertina / foldout book - containing your own drawing & photographic imagery
- ii) Photomedia works – a minimum of two (2) digital works which combines both photographic drawn imagery. These must also be submitted in “hard copy”
- iii) Painting works – a minimum of two (2) small scale watercolour works

Part 3: The development of ideas for your HSC Body of Work submission.



In getting your Body of work started, the documentation of ideas, thoughts, experiments, research etc. are to be evident in your VAPD to show the direction/s you may wish to take and to support your plans and processes you have commenced. Complete the following questions in your VAPD. You may include further documentation of your choice.

Formally present to the class your Body of Work and discuss your completed images & ideas.

1. Where did your body of work concept and ideas come from? Outline the evolution of your ideas, the meanings and representation of your work at this stage
eg: How does this concept relate to you and your world? What influenced you to pursue this idea? Have you reflected on the critical questions the frames can provide etc?
2. Complete the “iceberg” process questionnaire. Outline the brainstorming, mind maps, visual ideas etc. you have completed in the development of this concept and provide all drawn, photographic, digital, material ideas, experiments visualising your concept. This should show the material development and choices within your proposed body of work.
3. When naming the artists and/or imagery you have found that have inspired your work, ensure this is clearly documented as you should use a range of research; internet/books/journals etc. *(Ensure Part 1 is complete and provides a direct relationship to this)*
4. Have Body of Works inspired you from recent Art Express Exhibitions/student exhibitions? Provide examples.
5. Which expressive form will best represent your potential body of work? Discuss characteristics, uniqueness etc. in relation to your Body of work. List the BOSTES subject rules and restrictions for this expressive form.

Continued.....

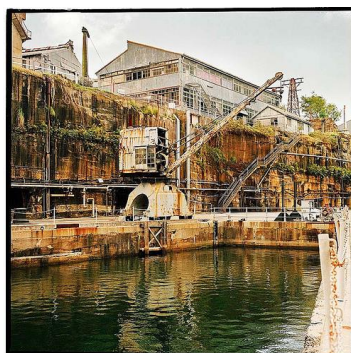
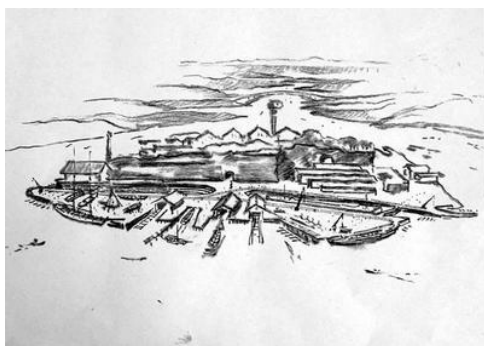
6. Your class presentation: Discuss your completed images, material practice & experimentation.

- Explain your practice.
- What direction are you heading to next?
- Elaborate on the planned steps in your Body of Work.
- Explain your goals and the development of ideas in the completion of your Body of Work.
- Elaborate to the class, the connections with artists that are assisting you materially and conceptually in your practice.

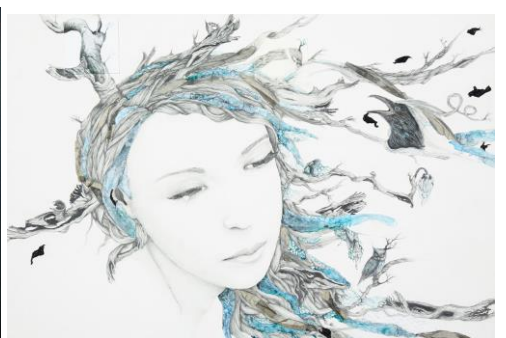
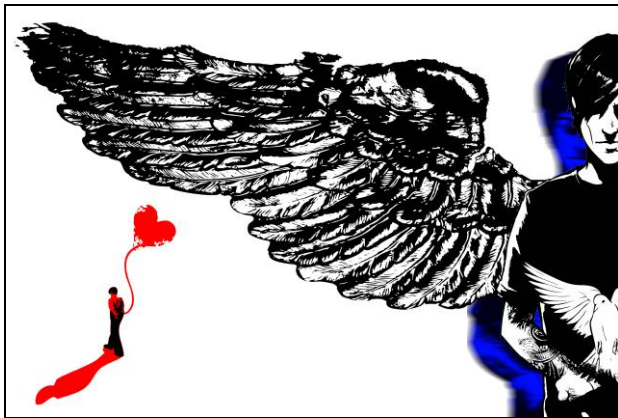
Your class presentation will run for no longer than five minutes. You may use digital sources in your discussion.

Note: this is an artmaking task and you are required to show evidence of your art practice.

Cockatoo Island:



Some recent HSC images:



Due Week 5, Term 1 2018

General Assessment Criteria

- Conceptual strength and meaning
- Resolution

MARKING GUIDELINES - Artmaking

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work. Meanings & ideas make significant references and register on a number of levels• Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions	41 – 50
<ul style="list-style-type: none">• Demonstrates an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the work than in others. Meanings and references register on a number of levels but are not as significant• Displays technical sensitivity and moderation, although some aspects are more refined while others are elaborated and/or overworked. Generally respectful of conditions set by the selection of materials and limitations including course prescriptions	31 – 40
<ul style="list-style-type: none">• Demonstrates an articulation of idea/concept showing some connection that is more apt and coherent in some aspects of the work than in others. Meanings and references register on some levels but in limited ways• Displays some technical proficiency yet not very sensitive or refined. Some display for display's sake, thus little moderation. Some respect for conditions set by the selection of materials and limitations including course prescriptions	21 – 30
<ul style="list-style-type: none">• Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways• Displays little refinement or subtlety. Some repetition or inconsistent application. Little discrimination or moderation, limited respect for conditions set by the selection of materials and limitations including course prescriptions	11 – 20
<ul style="list-style-type: none">• Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image• Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions	1 – 10

MARKING GUIDELINES – Written Essay

Criteria	Marks
<ul style="list-style-type: none">• Represents a coherent, sustained and well reasoned argument which may acknowledge that other points of view are possible• Comprehensively explains all relevant aspects of content which are interpreted in relation to the question• Explains the significance of examples to strongly support the arguments• Gives points of view which are complex and logical, revealing a highly developed understanding of the Visual Arts	21-25
<ul style="list-style-type: none">• Represents a coherent and reasoned argument which is sustained• Thoroughly explains all relevant aspects of content which are more conventionally interpreted in relation to the question• Explains examples which are used to support a successful argument that addresses most aspects of the question• Gives points of view which are accomplished and logical, revealing a developed understanding of the Visual Arts	16-20
<ul style="list-style-type: none">• Represents a reasoned argument which is generally sustained• Broadly explains most relevant aspects of content and are more conventionally interpreted in relation to the question• Generally explains examples which are used to support an argument that addresses some aspects of the question• Gives points of view which are reasonably clear and logical, reflecting a sound understanding of the Visual Arts	11-15
<ul style="list-style-type: none">• Represents an argument but it is unevenly sustained• Represents aspects of content but explanations are superficial and may not be related to the question• Describes examples in an obvious way and are connected to some aspects of the question• Gives points of view which tend to be inconsistent or not well developed, reflecting a foundational understanding of the Visual Arts	6-10
<ul style="list-style-type: none">• Offers comments that may relate to some aspects of the question• Identifies ideas and there may be some exploration in an isolated way• May offer examples but are not always relevant or addressed• Points of view are not supported and reflect a limited understanding of the Visual Arts	1-5