



Task Number	ONE	Task Name	Proposal + Progress Mark & Essay Introductions
Course	HSC Visual Arts	Faculty	CAPA
Teacher	Ms Hook	Head Teacher	Ms Hook
Issue date	Term 4 Week 7 21.11.23	Due date	Term 1 Week 3 Tuesday 13.2.24
Focus (Topic)	Form & Function + BOW	Task Weighting	30%

Outcomes

- H1 Initiates & organises artmaking practice that is sustained, reflective & adapted to suit particular conditions
- H2 Applies their understanding of the relationships among 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 an audience.
- H9 Demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art.
- H10 Constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts

TASK DESCRIPTION:

Students will submit the following: Practical submission: Students are to submit their Proposal & BOW development. *Proposal instructions at the end of this document.*

Include:

- Your visual arts process diary (include the completed HSC BOW map, annotations and sketches of your ideas)
- Any media/materials experimentation and research undertaken
- Proposal including: statement of intention, outlining the direction you intend to take with your BOW
- **All** artmaking undertaken so far - incomplete & complete

Written Research

Students will write THREE essay introductions from **each of the content areas** of the following Section II questions below (**one** from Practice, **one** from Frames and **one** from Conceptual Framework

Submit on the due date- hand written submission.

You are expected to use the case study knowledge from ‘Form and Function (architecture)’ and discuss the artists/works from Libeskind and Gehry.

Practice

Question 4

An art gallery should be a treasure house, not a money-making venture or amusement centre.

(AD REINHARDT, artist and critic)

With reference to this quotation, investigate the changing roles of art galleries and art museums.

In your answer, refer to specific artists and/or curators and/or exhibitions and/or art critics and/or art historians.

OR

Question 5

Examine how multi-sensory experiences are explored in artmaking practice.

Refer to a range of artworks in your answer.

Conceptual Framework**Question 6**

Explain how the interrelationship between physical site-specific artworks and the resulting documentation communicates meaning to an audience.

In your answer, refer to specific artists and artworks.

OR

Question 7

Examine how artists have used artworks to challenge social and political views in innovative ways.

In your answer, refer to specific artists and artworks.

Frames**Question 8**

Contemporary art can provide a valuable yet unsettling critique of society.

Discuss this statement, referring to specific artists and artworks in your answer.

OR

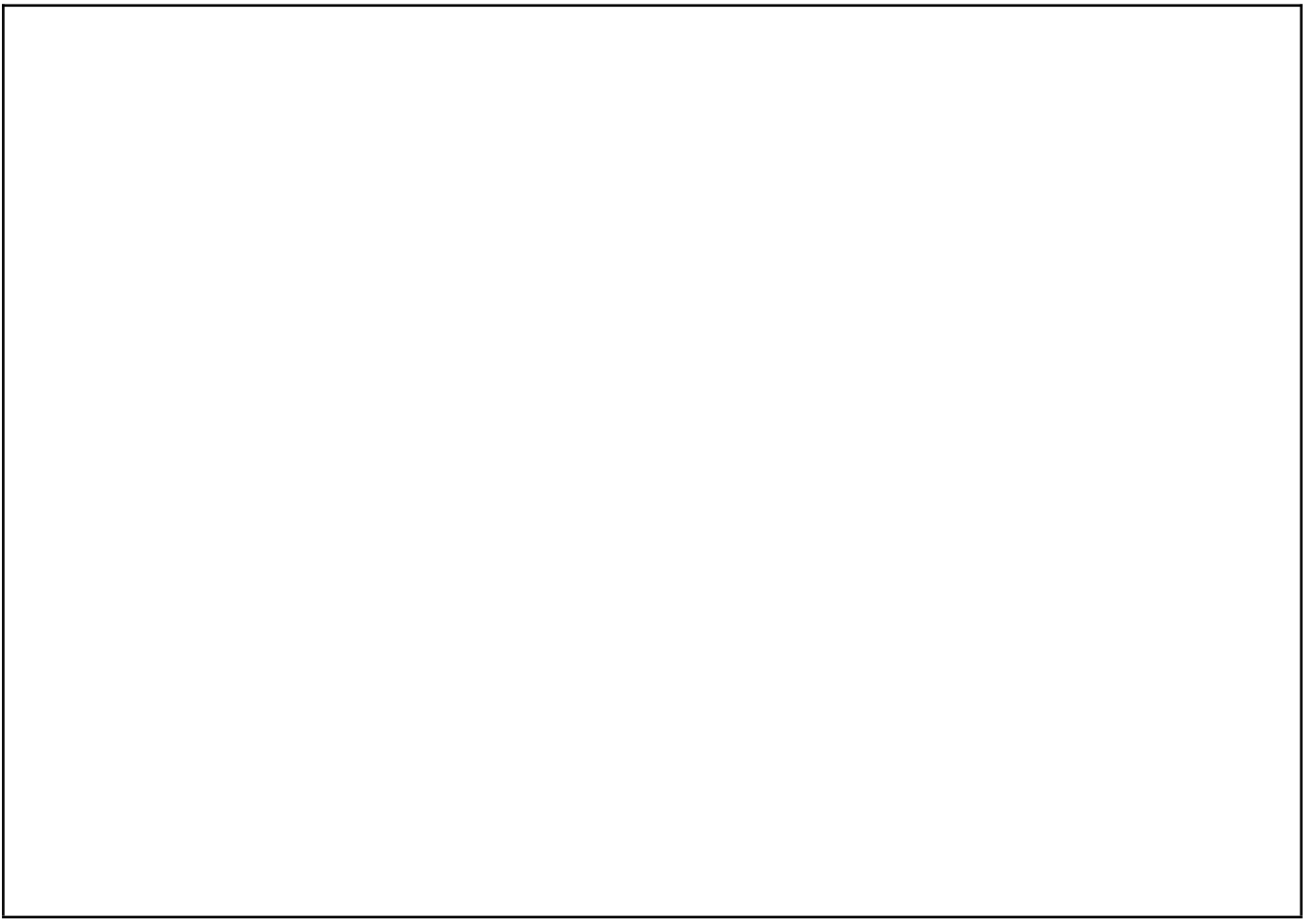
Question 9

All art is an individual's expression of culture. Cultures differ, so art looks different.

(HENRY GLASSIE)

With reference to this quotation, examine how artists interpret aspects of social and cultural identity.

In your answer, refer to specific artists and artworks.



ASSESSMENT CRITERIA

Part A- Proposal and Progress Mark Marking Criteria	MARK
<p>The BOW proposal and accompanying submission demonstrates outstanding:</p> <ul style="list-style-type: none"> ● Ideas and concepts that are sophisticated and investigated through research and experimentation which is thoroughly documented in the VAPD/proposal ● Selection of subject matter and forms represent a highly developed understanding of artmaking practice. ● Artmaking and exploration of the initial concept has commenced & reflects outstanding levels of technical proficiency 	22 -25
<p>The BOW submission demonstrates highly developed:</p> <ul style="list-style-type: none"> ● Ideas and concepts are well developed, researched and documented clearly in the VAPD/proposal ● Selection of subject matter and forms represent a well-developed understanding of artmaking practice. ● Artmaking has commenced and reflects high levels of technical proficiency 	17- 21
<p>The BOW submission demonstrates sound:</p> <ul style="list-style-type: none"> ● Ideas and concepts are sound, and show research and documentation in the VAPD/proposal ● Selection of subject matter and forms represent a developing understanding of artmaking practice. ● Artmaking may or may not have commenced, but VAPD/proposal and experimentation reflects developing levels of technical proficiency 	13 - 16
<p>The BOW submission demonstrates limited understanding:</p> <ul style="list-style-type: none"> ● Some understanding of artmaking practice, however, research and documentation of ideas in VAPD/proposal is minimal ● Some development of ideas and subject matter, however, meanings may register in more limited ways. ● Work may or may not have commenced, however, there is little progression beyond initial ideas 	9 - 12
<p>The BOW submission demonstrates basic understanding:</p> <ul style="list-style-type: none"> ● Little or no understanding of artmaking practice ● No concept direction is established or documented ● Little or no commencement on media experimentation 	0 - 8

NB * Works within the 0 – 8 range will be considered a non-attempt and receive a BOS warning.

Mark:

Feedback:

Part B- Essay Introductions- Marking Criteria	Marks
<ul style="list-style-type: none"> • A coherent, sustained and well-reasoned point of view is represented which may acknowledge that other points of view are possible • All relevant aspects of content are comprehensively introduced and interpreted in relation to the question • The significance of examples are introduced and used to strongly support the arguments and show a sophisticated understanding of the visual arts 	22–25
<ul style="list-style-type: none"> • A coherent and reasoned point of view is represented • All relevant aspects of content are thoroughly introduced & interpreted in relation to the question • Examples are introduced and used to support a successful argument that addresses most aspects of the question and show a well-developed understanding of the visual arts 	19 –21
<ul style="list-style-type: none"> • A coherent & reasoned point of view is presented • Most relevant aspects of content are broadly introduced and more conventionally interpreted in relation to the question • Examples are generally introduced, and used to support an argument that addresses some aspects of the question and show a good understating of the visual arts 	14–18
<ul style="list-style-type: none"> • A point of view is presented but is briefly introduced • Aspects of content are represented but explanations are superficial & may not be related to the question • Examples are offered but introduced in an obvious and isolated way and show a basic understanding of the visual arts 	9–13
<ul style="list-style-type: none"> • Responses are offered that may or may not relate to the question and not all three questions addressed • Ideas may be explored in a limited but without reference to a range artists/artworks. 	1–8
NB * Responses within the 0 – 8 range will be considered a non-attempt and receive a BOS warning	
<p>Mark:</p> <p>Feedback:</p>	

Writing an Artist's Proposal

Aim: (1 paragraph)

(What you're going to do)

One way to think about an aim, is to imagine the direction in which you wish to go. For, some this will be more defined than for others. It may change throughout the following weeks and that is okay. But you have to start somewhere!

- *What you intend to make for you B.O.W.
- *An overview or introduction on your ideas
- *(Tell me what you are going to make)

Rationale: (2 paragraphs)

(Why you're going to do it)

This is whereas the artist you explain your 'Practice'- Ideas and Actions

- *Why have you chosen this concept?
- *Why have you chosen these materials/form?
- *Why are you making it this size?
- *What artists have influenced you? (material or conceptual)

Methodology: (1-page minimum)

(How you're going to do it)

The Methodology sets out the processes through which you will make your BOW according to your aim. Remember, that the proposal comes first and as such an IMAGINED process rather than an expected plan.

Your Methodology may be adapted or radically change. Don't worry.

- *What materials will you need?
- *How much will the material cost?
- *Where will you get your materials from?
- *What materials can you get from school and what materials will you need to purchase yourself?
- *What tools will you need?
- *What can you do at school?
- *What WH&S procedures?
- *What support will you need from your teacher?
- *What techniques will you need to develop or practise?
- *How will you document your artmaking?
- *How and when will you evaluate your progress?
- *How will you know when you have finished your BOW?
- *How will you know what to include and what to take out?

Research:

(What will you need to know)

Research can cover both 'practical' investigations as well as 'theory' based investigations.

- Research your concept or topic (at least A4 pages)
- Research/experimentation with your materials and techniques (at least one A4 page)
- Research safety procedures (at least half an A4 page)
- **Research on the artists- You will research and select FOUR artists that influence you. You will complete a 'Conceptual Framework' map and include images of their works.**

Timeline:

Create a weekly timeline and indicate where you should be up to with your BOW each week for the **next 3 Terms**. *Note there are approximately 10 weeks in a term. Term 3 your BOW is due around Week 6- 2021.*

For example:

Term ONE 2021		
	What I am doing	What I need
Wk1	Plan ideas- research ideas/artist in diary	Internet Diary
Wk2	Prepare canvas for painting	Canvas, gesso, paint brush
Wk3	Sketching composition	canvas, pencils
Wk4		
Wk5		
Wk6		
Wk7 etc		