Year 10 Visual Arts

‘Landscape as Inspiration & Identity’ Body of Work & Process Diary

SCAFFOLD

• Subject specific terminology must be highlighted throughout your Process Diary.

  Part A: Construct a 2D Body of Work (BOW) based on the concept of the landscape as inspiration and identity from a subjective, structural, cultural and/or postmodern perspective.

  Part B: The Body of Work may be three or up to six 2 dimensional pieces. This will be completed independently with teacher facilitation during class time and at home.

  You will construct a BOW that demonstrates your conceptual and material practice, using materials as symbols relating to identity and place.

• Part B: The Visual Arts Process Diary will be significant in the documentation and development of conceptual practice and technical skills (material practice).

1. BRAINSTORM

List examples of the Australian landscape that you are inspired by.

  For example:-
  ➢ A spiritual interpretation of the landscape (Inspired by Arthur Boyd, Margaret Preston, Salvatore Zofrea)
  ➢ An abstract interpretation of the landscape (Inspired by John Olsen)
  ➢ A scientific interpretation of the landscape (Inspired by John Wolseley)
  ➢ A postmodern interpretation of the landscape (Inspired by Rosalie Gascoigne)
  ➢ A focus on urban or regional landscapes
  ➢ A focus on light, colour, tone or texture
  ➢ A traditional or contemporary interpretation of the landscape
  ➢ A detail of a particular aspect of the landscape- e.g. Trees (surface patterns on bark)

  ➢ A traditional or contemporary interpretation of the landscape.

Select and investigate your concept of the landscape as inspiration and identity from a subjective, structural, cultural and/or postmodern perspective by completing a detailed brainstorm before beginning your image collection.

2. IMAGE COLLECTION & ANNOTATIONS- minimum of 3 pages

Collect images that will develop your conceptual practice.

Annotate these images by explaining how they relate to your concept.
3. ARTIST RESEARCH

Select and **investigate** at least ONE artist that has influenced your **artmaking practice** through research, and include examples of 2 artworks for the artist with **annotations**.

- Select TWO artworks by the artist and **annotate** these including points on subject matter, technique, style, symbols, colour, texture, balance and choice of media.
  
  **Refer to the “How to annotate an artwork” scaffold provided.**

- How has each artist influenced your **Body of Work**? Refer to **material practice** (technique, media, visual language, style, form) and **conceptual practice** (ideas, aim of the artist in his or her artmaking).

Sources of influence (images & text) must be referenced using the College diary guidelines. The bibliography is to be an ongoing documentation of images & text on individual pages of the Process Diary rather than one list.

**Use the EasyBib app or EasyBib.com to assist with this.**

4. DEVELOPMENT OF IDEAS/PLANNING - Minimum 3 pages

In your Process Diary, **develop** your **conceptual** (ideas) and **material practice** (use of media & techniques) through a series of preliminary **annotated** sketches/plans.

Your BOW will include at least **three** of the following:

- **Body of Work Task 1**: Related artist - Salvatore Zofrea (Cultural Frame/spiritual)
  - Students will complete a series of drawings and select a landscape detail of choice from the Hawkesbury similar to Zofrea’s **conceptual practice** to experiment with **lino printmaking** techniques to create an edition of 3 prints prior to the Bundanon excursion. Students will experiment with **collagraph printing** at Riversdale. *(RC 601, 701)*

- **Body of Work Task 2**: Related artist - John Olsen (Subjective Frame, abstract, intuitive)
  - Students focus on Olsen’s **contemporary** and topographical approach to artmaking, and use of watercolour, ink and paper to develop intuitive & abstract approaches to the landscape.
  
  Experiments and techniques include:
  
  - **Salt splatter**
  - **Wet on wet** *(RC 601, 701)*
• **Body of Work Task 3**: Related artist - Rosalie Gascoigne (Structural & Postmodern Frame)

- Urban/natural landscape photography using mobile devices based on texture. Students take a series of images based on the urban/natural landscape unified by a colour theme. Using Photoshop students develop a composition in the style of Gascoigne, exploring postmodern practice and decontextualizing images to create new meaning. *(RC 601, 701)*

• **Body of Work Task 4**: Related artist - John Wolsey (Structural Frame/ scientific) *(optional, as time permits)*

- Students focus on working outdoors with a range of drawing media to develop a scientific approach to the landscape. Experiments and techniques include:
  - Tissue paper collage
  - Working en plein air
  - Ink washes, frottage *(RC 601, 701)*

• **Body of Work Task 5 - 6**: Related artist – Arthur Boyd/Bundanon *(optional)*

- Students make selections from artworks created at Bundanon. These may be developed further in class or at home. *(RC 601, 701)*

5. **EXPERIMENTATION WITH MEDIA AND TECHNIQUES- 2 pages with annotations**

The 2D expressive forms may include:
Drawing, Painting, Printmaking, Photography and Digital Media, mixed media,

**OR** any combination of these.

Consider media and techniques that have been explored in class, (acrylic paint, watercolour, inks, palette knife) and at Bundanon/ Riversdale (printmaking, sketching, painting), or other media and techniques you are interested in.

Annotate these experiments explaining the relevance of these to develop the link between your **material and conceptual practice**.

6. **STATEMENT OF INTENTION -150-200 words**

**Statement of Intention Scaffold**

- In sentences, identify the concept you are basing your Body of Work on.
- Explain how you intend to **investigate** the landscape and **construct** your Body of Work by making reference to your **material and conceptual practice**.
- Refer to your application of media, materials & techniques to **demonstrate** specific ideas.
- Artistic influences should also be included and explained.
- **Use each (relevant) subject specific term at least once in your statement.**

**NB.** This will be completed prior to Tasks 2 & 3.
7. PROGRESS EVALUATION

Self-Evaluation/Photographic documentation

Using a mobile device photograph the development of your Body of Work and paste this image into your Process Diary.

Self-evaluation - This should be ongoing and include at least 3 evaluations throughout the development of your Body of Work.

Self-Evaluation questions:

Evaluate the progress of your Body of Work by referring to at least 3 of the following:

(One paragraph)

- Time management
- Appropriate selection and choice of materials to link conceptual and material practice,
- How successful you have been in communicating ideas about your landscape. Reference key artwork/s that have influenced your practice.
- Changes/considerations while making your Body of Work.

8. PEER EVALUATION

This should be ongoing and include at least 2 evaluations throughout the development of your BOW. Peer Evaluation questions:

1. Identify and explain strengths in your peers’ artmaking practice. This may relate to conceptual practice (concept) or material practice (use of media, techniques).

2. Identify areas to develop or improve. Provide suggestions on how these can be achieved.

9. FINAL EVALUATION - 150-200 words

Include points on ALL of the following:

- Time management
- The challenges of creating your landscape body of work,
- Appropriate selection and choice of media and techniques,
- How successful you were in communicating ideas about your landscape,
- Changes/considerations while making your Body of Work.
- The documentation of work in the Process Diary.
10. EXHIBITION

- Students display & evaluate “Landscape as Inspiration” 2D Body of Work in A Block for the College community.
- Students complete an artist statement to be displayed with their artwork. (see the Statement of Intention as a reference for this).

Process Diary Checklist

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<table>
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<tbody>
<tr>
<td>1. Brainstorm</td>
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<td>2. Images/annotations- (minimum 3 pages)</td>
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<td>3. Artist research- 2 annotated images &amp; responses</td>
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<td>4. Development of ideas/sketches/annotations – (minimum 3 pages)</td>
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<td>5. Experimentation with media &amp; techniques- (2 pages with annotations)</td>
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<td>6. Statement of Intention (150-200 words)</td>
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<td>7. Progress evaluation- (minimum 3)</td>
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<td>8. Peer evaluation- (minimum 2)</td>
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<td>9. Final evaluation- 150-200 words</td>
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Year 10 Visual Arts
Assessment Task 2

Landscape as Inspiration & Identity Body of Work & Process Diary

Process Diary checklist

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<thead>
<tr>
<th>Task</th>
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<tbody>
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Behaviour management grade
Time management grade
Resource management grade