Assessment Task for Stage 6: HSC

Subject: Visual Arts
2015

<table>
<thead>
<tr>
<th>Assessment Task No.</th>
<th>2</th>
<th>Due Date:</th>
<th>Weighting:</th>
<th>10%</th>
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</thead>
<tbody>
<tr>
<td>Part 1: Body of Work Proposal Submission/ Interview (informal)</td>
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<td>Part 1: Proposal Submission &amp; Interview (informal) Term 1 Week 8 during class time 16th-20th March</td>
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<tr>
<td>Part 2: Development of the Body Of Work (formal)</td>
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<td>Part 2: Body of Work Term 2 Week 1A 22nd April</td>
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<td>Part 2: Body of Work</td>
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THIS ASSESSMENT TASK CAN BE FOUND ON THE COLLEGE WEBSITE UNDER THE LEARNING AND TEACHING TAB

Submission Instructions

- Submit Part 2 (Term 2 Week 1A) to Miss Rando in AR2 between 8.30 & 9am.
- This cover sheet must be attached to the Process Diary.
- Penalty for non-attendance on day of assessment or late submission
  o Assessments submitted after 9.00am on the due date will immediately receive a 50% mark penalty of the achieved mark pending Illness/Misadventure certification.
  o Assessments submitted after 9.00am on the next day will receive a zero mark pending Illness/Misadventure certification.

PLEASE NOTE: THIS TASK WILL NOT BE ASSESSED BY YOUR TEACHER UNLESS YOU HAVE ASSESSED YOUR PERFORMANCE BY HIGHLIGHTING OR TICKING THE APPROPRIATE BOXES ON THE ATTACHED ASSESSMENT CRITERIA

Outcomes being Assessed:

H1 initiates and organises artmaking practice that is sustained, reflective and a depth 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

H5: demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways
**Student Confirmation**

By submitting the task for marking, I acknowledge the following:

1. The work submitted is my own work and appropriate acknowledgement of all sources has been made.
2. I am aware that the work may be submitted to plagiarism detection processes for the purpose of detecting possible plagiarism.
3. Where the work of others is used and not acknowledged, a finding of plagiarism will be made and a mark of zero awarded and I will have to resubmit the task.
4. I have a copy of this assessment if the original is lost or stolen.

Student’s signature: ________________________________ Date: ____________
TASK DETAILS

1. Description of the Task

You have been contacted to submit a **Body of Work** for an exhibition to be viewed by the general public in the College Hall on Friday 21st August 2015. This will be supported by an **investigation** of a particular **expressive form** and elaboration of the **proposed** concept through the **Process Diary**.

An interview will be conducted between the student and a panel of art teachers. The student will be required to explain their **conceptual** and **material practice** for the Body of Work through discussion. This will be informally assessed.

**Part 1: A Body of Work proposal submission and interview between you and a panel of art teachers.**

- You are to submit a **proposal explaining** what you intend to be the completed components of your Body of Work for discussion/negotiation. Your statement of intention should clearly outline this. This is to establish what 50% of the anticipated completed Body of Work to be presented Term 2, Week 1 for formal assessment might be. For example, 3 photos of a series of 6 would be 50% of the Body of Work. (50 to 100 words)

- You will also be required to discuss your **conceptual and material practice** for the **Body of Work** as outlined in your statement of intention.

- You may refer to your **statement of intention** and the Process Diary throughout the interview. However, you must be able to elaborate on points to clearly communicate artistic intentions. *(Refer to Interview questions attached)*

- Teachers may ask questions to clarify your ideas.

**Part 2: A Body of Work** that **investigates and demonstrates** the concepts (ideas) and technical (skill) developments for the **chosen expressive form** by **applying** an understanding of the **Conceptual Framework** and the **Frames**.

There must be:

- Evidence of relevant materials suited to your expressive form. For example, paint, mixed **media**, photo paper, markers, canvas, printing paper, textiles & fibre (**material practice / structural frame**)

- Evidence of a mastery and refinement of skills and **style** i.e. Painting, drawing, printmaking, digital manipulation (Technical resolution / **structural frame**)

- Meaning conveyed to an **audience** showing a depth of ideas (**conceptual practice / Conceptual Framework**)

- A development of a unified style through visual qualities (Elements & Principles of Design)

- Ongoing dated photographic documentation and evaluation of your practice in the Process Diary. **A minimum of one entry per practical week is required.** You may use a mobile device or digital camera to complete this. It is the students responsibility to print and paste these images into the Process Diary.

- A written **proposal** that outlines how you intend to further develop your **Body of Work**. *See provided scaffold.*
Subject Specific Terminology

**Body of Work** – may be a single artwork or a collection of artworks demonstrating a sequential development of ideas related to theme, practice, medium, technique or subject.

**Material practice**-The choice of materials/media/techniques/style used by artists create artworks. This is considered in conjunction with conceptual practice.

**Conceptual practice**- relating to artist’s ideas/issues/themes and intentions explored in the making of a Body of Work.

**Statement of intention**- An artist’s statement outlining their material & conceptual intentions for an artwork.

**Style**- A distinctive way in which an artist works with art elements and principles.

**Media**- materials used to create an artwork. E.g. Paint, clay.

**Technique** – the way an artist makes an artwork. This can include practical skills and knowledge required to make the artwork.

**Conceptual Framework**- Artist-Artwork-World-Audience.

**The Frames**- Subjective, Structural, Cultural & Postmodern.

2. **Classroom Learning:**

Students have been prepared to effectively complete this task through:

- **Learning to (skills)**
  - Use and refine the use of the Process Diary in Year 12 to record, document and evaluate their artmaking practices whilst making a Body of Work.
  - Use artist research and knowledge of different media and techniques to **develop** their own style in artmaking.
  - **Demonstrate** conceptual & material decisions in the development of the Body of Work.
  - **Develop** conceptual strength & technical resolution in artmaking.
  - **Develop** a unified style through visual qualities in the creation of a Body of Work.
  - Document their practice through photographic images/apps to support the development and evaluation of their artmaking.

- **Learning about (knowledge)**
  - Practice in artmaking i.e. a network of procedures to make art and use judgments to make informed decisions.
  - How different artists, techniques, styles and media can be used to create artworks based on a range of concepts and themes through Art Critical and Historical research/studies.
  - The significant link between conceptual & material practice to develop a successful Body of Work.

**Glossary Terms used in assessing this task:**

**Propose** – put forward for consideration or action.

**Applies and investigates** – use, utilise, employ in a particular situation, plan inquire into and draw conclusions about.

**Demonstrates** – show by example – annotation, experiment with materials, subject matter and expressive form – Body of Work

**Explain**- relate cause and effect; make the relationships between things evident.
Statement of Intention for the HSC Body of Work

In sentences, propose the concept you are basing your Body of Work on. Explain how you intend to investigate your theme by making reference to your material and conceptual practice. Refer to your application of media, materials & techniques and how these demonstrate specific ideas. Artistic influences should also be included and briefly explained.

Use each (relevant) subject specific term at least once in your statement.

200-250 words

Complete this in your Process Diary.

Assessment Task 2 Checklist

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<tr>
<th>Part 1- Interview</th>
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<tbody>
<tr>
<td>50% proposal for completed Body of Work</td>
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<tr>
<td>Interview question responses</td>
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<tr>
<td>Statement of Intention</td>
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<tr>
<th>Part 2-Body of Work</th>
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<tr>
<td>Weekly photographic documentation in the Process Diary</td>
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<tr>
<td>Body of Work</td>
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Interview Schedule

All students will be required to be ready to be interviewed during any of the lessons during Week 8 due to absence or interruptions.
Body of Work Interview questions  
(Informal component)

These questions are for you to prepare responses in the process Diary when discussing your Body of Work with your teacher(s).

Introductory statements

1. **Describe** your BOW submission...how many components will there be and how might these components be arranged? (provide layout plan for your BOW)
2. **Identify** the most successful aspect(s) of your work and **explain** its significance.
3. Explain what your work is about. What signs/symbols/codes have you used to represent specific ideas?

Artist as Influence

4. What artists have influenced you?
5. How is this evident in your work?
6. How can you see their material or conceptual practice in your work?

Technical skills & materials

7. **Explain** how the materials and techniques you selected have helped you to communicate your ideas.

Innovation

8. Explain how you have been innovative in your choice of media and technique.
9. Has this innovation been successful, or what needs to be addressed to ensure the successful communication of your concept?

What now....?

10. With the time allocation available?
11. With relation to size/weight restrictions?
12. Title- how can this reinforce the meaning (conceptual strength) of your Body of Work?
**Year 12 Visual Arts**  
**Task 2: Body of Work 10%**  
**Assessment Criteria**

Through the completion of this assessment task, you have demonstrated the ability to

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<tr>
<td><strong>ELEMENTARY</strong>&lt;br&gt; 1 - 6</td>
<td><strong>BASIC</strong>&lt;br&gt; 7 - 12</td>
<td><strong>SOUND</strong>&lt;br&gt; 13 - 18</td>
<td><strong>HIGH</strong>&lt;br&gt; 19 - 24</td>
<td><strong>EXCELLENT</strong>&lt;br&gt; 25 - 30</td>
</tr>
<tr>
<td><strong>Select</strong> some techniques that have little or no refinement or subtlety for your Body of Work.</td>
<td><strong>Select</strong> techniques that have little refinement or subtlety for your Body of Work.</td>
<td><strong>Select and apply</strong> techniques for your Body of Work.</td>
<td><strong>Explore, select and apply</strong> appropriate techniques with some sensitivity, refinement &amp; discrimination for your Body of Work.</td>
<td><strong>Explore, select and apply</strong> appropriate techniques with sensitivity, refinement &amp; discrimination for your Body of Work.</td>
</tr>
<tr>
<td>Displays neither technical accomplishment nor moderation.</td>
<td>Some repetition or inconsistent application. Little discrimination or moderation throughout the Body of Work.</td>
<td>Some of these are not very sensitive or refined.</td>
<td>Some aspects are more refined, while others are elaborated and/or overworked.</td>
<td><strong>Material Practice</strong></td>
</tr>
<tr>
<td><strong>Show an uneven style.</strong></td>
<td><strong>Show an uneven style</strong> through some visual qualities.</td>
<td><strong>Show some development of a style</strong> through visual qualities.</td>
<td><strong>Show a development of a style</strong> through visual qualities.</td>
<td><strong>Show a development of a unified style</strong> through visual qualities.</td>
</tr>
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<td><strong>Demonstrate</strong> a simplistic, immediate articulation of an idea or concept.</td>
<td><strong>Demonstrate</strong> an articulation of an idea or concept confined to some aspect(s) of the Body of Work.</td>
<td><strong>Demonstrate</strong> an articulation of ideas and concepts showing some connection that is more apt and coherent in some aspects of the Body of Work than in others.</td>
<td><strong>Demonstrate</strong> an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the Body of Work than in others.</td>
<td><strong>Demonstrate</strong> an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the Body of Work.</td>
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<tr>
<td>Meanings register in banal ways. References are limited, driven by the image.</td>
<td>Meanings and references register in restricted and obvious ways.</td>
<td>Meanings and references register on some levels but in limited ways.</td>
<td>Meanings and references register on a number of levels but are not as significant.</td>
<td>Meanings make significant references and register on a number of levels.</td>
</tr>
<tr>
<td><strong>Conceptual Practice</strong></td>
<td><strong>Material Practice</strong></td>
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