

NIMBIN CENTRAL SCHOOL – VISUAL ARTS ASSESSMENT TASK

Assessment Title: BOW Proposals : Statement of Intent

Preparation for 2019 HSC Body of Work

Assessment Task No.: 1 **Date Due:** 10-5-19 Friday week 2 Term 2

Class: HSC Vis Art **Marks:** /50 **Weighting:** 10%

TASK

Students are to submit 2 proposals for your 2019 HSC Body of Work (BOW) with concepts, diagrams and ideas featured in your art diary (at least a A3 double page for each proposal or 2 A4 double pages). Each proposal needs to have two artists as influence and reference. Your body of work will change/evolve/progress through your work processes but you are expected to be ready intellectually, to commence work immediately.

See attachment for more detail

Assessment will consider the outcomes below with emphasis on H2, H3, H4, H5, and consideration of H1 and H6. The *conceptual strength and meaning* developed in your proposals along with a concept of how the *synthesis, polish and resolution* of forms will affect your work will also influence your assessment.

OUTCOMES TO BE ASSESSED

Syllabus No	Achievement
H1	Initiates and organises art making practice that is sustained, reflective and adapted to suit particular conditions
H2	Applies their understanding of the relationships between the concepts of artist, artwork, world and audience through the making of a part body of work
H3	Demonstrates an understanding of the frames as the basis of understanding expressive representation through the making of art
H4	Selects and develops subject matter and forms in particular ways as representations in art making
H5	Demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways
H6	Demonstrates technical accomplishment in refinement and sensitivity appropriate to the artistic intentions within a body of work.

<p>CRITERIA</p> <p>Each Proposal for 2019 HSC Body of Work will be marked out of /25</p>	<p>/50</p>
<p>Each proposal is a minimum of A3 double page and A4 2 double pages – the space within this is heavily used and writing is not bigger than a size 12 font writing.</p> <p>You have two artists of influence with at least 4 pictures from each artist giving indication of the style or concept of work you are drawing inspiration from. Understanding of artist's practice material and conceptual is displayed in an in-depth coherent, sustained and represents a in-depth of knowledge.</p> <p>All relevant aspects of content are comprehensively explained and interpreted in relation to the proposal</p> <p>The significance of examples/artist is relevant and can be seen to have a influence on your proposal concept and material practice, seen through the design.</p> <p>Points of view are complex and logical and reveal a highly developed understanding of the Visual Arts</p> <p>Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the proposal of the artworks to be created. Meanings make significant references and register on a number of levels</p> <p>Displays an in-depth understanding and planning of technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions</p>	<p>21-25</p>
<p>Each proposal is a minimum of A3 double page and A4 2 double pages – the space within this is heavily used and writing is not bigger than a size 14 font writing.</p> <p>You have two artists of influence with at least 3 pictures from each artist giving indication of the style or concept of work you are drawing inspiration from. Understanding of artist's practice material and conceptual is displayed in an in-depth coherent, sustained and represents a in-depth of knowledge.</p> <p>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</p> <p>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</p> <p>A coherent and reasoned argument is represented and sustained</p> <p>All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question</p> <p>Examples/cases are explained and used to support a successful argument that addresses most aspects of the question</p> <p>Points of view are accomplished and logical and reveal a well-developed understanding of the Visual Arts</p>	<p>16-20</p>

<p>Your proposal is a minimum of A3 double page and A4 2 double pages – the space within this is a bit sporadically used and writing is not bigger than a size 16 font writing.</p> <p>You have two artists of influence with at least 3 pictures from each artist giving indication of the style or concept of work you are drawing inspiration from. Understanding of artists practice material and conceptual is displayed coherently and represents sound knowledge.</p> <p>A reasoned argument is represented and generally sustained</p> <p>Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question</p> <p>Examples/cases are generally explained, and used to support an argument that addresses some aspects of the question</p> <p>Points of view are reasonably clear and logical and reflect a good understanding of the Visual Arts</p> <p>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</p> <p>Displays 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</p>	11-15
<p>Your proposal is a minimum of A3 page and A4 1 double page – the space within this is a bit sporadically used and writing is not bigger than a size 16 font writing.</p> <p>You have two artists of influence with at least 2 pictures from each artist giving indication of the style or concept of work you are drawing inspiration from. Understanding of artists practice material and conceptual is sound.</p> <p>An argument is represented but is unevenly sustained</p> <p>Aspects of content are represented but explanations are superficial and may not be related to the question</p> <p>Examples/cases are described in an obvious way and are connected to some aspects of the question</p> <p>Points of view tend to be inconsistent or not well developed and reflect a foundational understanding of the Visual Arts</p> <p>Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways</p> <p>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</p>	5-10

<p>Your proposal is a minimum of A3 page and A4 1 double page – the space within this is a bit sparse and writing is not bigger than a size 16 font writing.</p> <p>You have one artist of influence with at least 2 pictures from the artist giving indication of the style or concept of work you are drawing inspiration from. Understanding of artist's practice material and conceptual is basic.</p> <p>Comments relate to some aspects of the question</p> <p>Ideas are identified and may be explored to some extent in an isolated way</p> <p>Examples/cases may be offered but are not always relevant or addressed</p> <p>Points of view are not supported and reflect a limited understanding of the Visual Arts</p> <p>Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image</p> <p>Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions</p>	<p>0-5</p>
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TEACHER: _____ Signature: _____ Date: _____

Body Of Work Proposals

Proposals – You will need to create 2 different proposals

To create a body of work you need to focus and work consistently.

Please refer to your **SURVIVAL GUIDE** for specifications/ forms/ banned items/ restrictions

You will need to be selective in what you submit as your BOW

You may use a combination of forms and building techniques to obtain your body of work.

After your proposals are submitted you will have a discussion with your teacher about which proposal you intend to move forward with.

You may end up using a combination of all of your proposals within your BOW.

NOTE as a Body Of Work evolves through the making process it will not be the same as the original proposal – this is ok.

<p><u>Each proposal needs to have</u></p>	<ul style="list-style-type: none"> • A solid concept or idea under pinning you work. CONCEPT • A proposed outcome of your works • Your Body of Work needs to be inline with the restrictions and specifications laid out by the Board of Studies • Make consideration to the form that you are using • Two Artists of influence • Timeline • Plan of how to create your BOW
<p><u>Proposed Outcome</u></p>	<ul style="list-style-type: none"> • You will need to explain your concept for your BOW • Wether you intend to use a variety of different techniques / mediums • Through a design process use diagrams to show your intended out come • Mounting needs to be a consideration.
<p><u>Artists of Influence</u></p>	<ul style="list-style-type: none"> • One artists should be more Conceptual Practice based and the second artist should be more Material Practice based • You will need to have images of their work for reference and have an understanding of their practice, techniques, mediums, concepts (mini – vis/verb) • You will need to record references for your chosen artists
<p><u>Creation</u></p>	<ul style="list-style-type: none"> • In your diary make a plan of how you intend to create your work • Be specific about the materials you intend to use • Note variations to the use of materials • Close consideration to the size – refer to your survival guide for specifications – size varies depending on your chosen form • Will you use mixed media – how? What?
<p><u>Timeline</u></p>	<ul style="list-style-type: none"> • You will need to make an approximate timeline to help guide you. • You will need to make goals on your timeline eg by week 6 I want 5 the first image painted etc • You will need to consider – • Time to build your works • Drying times – (you don't want to hand in wet paintings) • Consider having sections of your work done at certain times. • The lock up date is set and there are NO extensions on this!! Your diary and artwork will be lock up at a specified time and not brought out until it needs to be hung for marking (this work is externally mark) (some work depending on the form may need to be sent away for marking)

Although you need to continue to document your evolving processes continually so that the evolution can be seen in Your diary and finished product when you BOW is handed in.