

Welcome to VCE Art: Creative Practice Unit 3&4

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● *Where we will start...*

● Holiday Homework

- Starting points for the Creative Practice
- Research of artists
- Observational drawings

When we return to school we will continue with the following...

- Analysis: Interpretive lenses
- Visual Art Journal Documentation
 - How to Annotate
 - Glossary of Formal Art Terms
- Critique

- Unit 3 Outcome 1 Project checklist
- How you are being assessed - needs work
- Statement of Intention - needs work

VCAA rules for school-based assessment

(Source: https://www.vcaa.vic.edu.au/Documents/handbook/2019/adhb19_section8.pdf, 11.1.)

The VCAA sets down rules which a student must observe when preparing work for assessment by the school.

They are:

1. A student must ensure that all unacknowledged work submitted for assessment is genuinely his/her own.
2. A student must acknowledge all resources used, including: text, websites and source material the name/s and status of any person/s who provided assistance and the type of assistance provided.
3. A student must not receive undue assistance from another person in the preparation and submission of work.
4. Acceptable levels of assistance include: the incorporation of ideas or material derived from other sources (for example, by reading, viewing or notetaking), but which has been transformed by the student and used in a new context prompting and general advice from another person or source which leads to refinements and/or self-correction.
5. Unacceptable forms of assistance include: use of, or copying, another person's work or other resources without acknowledgment corrections or improvements made or dictated by another person.
6. A student must not submit the same piece of work for assessment in more than one study, or more than once within a study.
7. A student must not circulate or publish written work that is being submitted for assessment in a study, in the year of enrolment.
8. A student must not knowingly assist another student in a breach of rules.

Policy and procedures regarding absence from assessment tasks

- All work students need to complete to achieve an S for the unit
- All work students need to complete for graded assessment
- Class attendance requirements

How to submit work

- Refer to the VCE Handbook
- Work must be submitted with an assignment cover sheet.
- SAT and artworks must be submitted in person.
- SAC work can either be submitted as a hard copy in person, directly to your teacher, OR via email/sharing on Google Drive, but MUST be submitted on the due date as your teacher has his/her own required due dates with the VCAA that

CANNOT be extended. Your work also needs to be cross marked by another teacher, so please ensure you submit your work on time.

Timelines and deadlines for completing work

- Once we have a completed timetable and know when our classes are and which exhibitions are being held this year, we will refine our timeline for submissions.

Art Sites and Galleries

(for a comprehensive listing please refer to the VCAA website – Art Resources)

Below are a few reputable sites:

<http://www.ngv.vic.gov.au/> (National Gallery of Victoria)
www.accaonline.org.au/ (Australian Centre for Contemporary Art)
www.heide.com.au/ (Heide Art Museum)
www.artgallery.nsw.gov.au/ (Art Gallery of NSW)
www.moma.org (museum of modern art)
www.printsandprintmaking.gov.au
www.nga.gov.au (National Gallery of Australia)
www.australianprintworkshop.com
www.australianphotographers.org
<http://australiangalleries.com.au/>

Requirements of the Course

- <https://artdesignededucation.wixsite.com/vcestudies>

Password: 3215VCE

- Art-iculate Text Book, Units 1-4 - to be advised...

- A2, A3, or A4 BOUND folio with good quality paper (not a ring binder with removable plastic pockets as the VCAA want to encourage students not to curate their folios).

'The visual diary preferable should not be a folio with removable pages. Instead the visual diary is a chronological, unedited diary of the studio process'.

(FUSE, VCAA Studio Arts Study Design Implementation Workshop 2016, retrieved 4 April 2018, <<http://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=c32c56f2-8450-4194-9d2a-314f0d4c3a82>>.

- An A4 sized Folder or equivalent to keep all handouts
- Art Levy **\$150**
- Complete all holiday homework by first week of Term 1
- Visit the **VCAA** website for more detailed information
- Visit a current **exhibition** at a Gallery (public, commercial, and ARI or alternative art space) of your choice.

Collect promotional material and write a *300 word critique* of your overall impressions of the exhibition. What type of gallery was visited? What was the exhibition title and which artists work was included? What types of artworks were included? What was the main idea presented? Who was the curator? What type of exhibition was it (thematic, chronological, historical, emerging artists etc.)? What did the gallery space look like?

- Buy Art Almanac for an up to date guide.
- Internet access for Google Drive/Edrolo/etc

- Commitment to the online Edrolo component of the study - No Edrolo for ACP in 2023

Study Design summary - Art: Creative Practice Unit 3 & 4 (2023 - 2027)

(refer to VCAA for full Study Design

<https://www.vcaa.vic.edu.au/Documents/vce/art/2023ArtCreativePracticeSD.docx>)

Unit 3: Investigation, ideas, artworks and the Creative Practice

In this unit we will:

- use Inquiry and Project-based learning as starting points to develop a Body of Work.
- explore ideas and experiment with materials, techniques and processes using the Creative Practice.

The research of historical and contemporary artists is integral to our use of the Creative Practice and informs the basis of our investigation.

We will:

- investigate the issues that may arise from the artworks they view and discuss, or those evolving from the practice of the artist.
- research the practice of a selected artist as the starting point to develop a finished artwork. The finished artwork will contribute to the Body of Work developed over Units 3 and 4.

In Unit 3, the Interpretive Lenses are used in Making and Responding throughout the students' art practice.

We will:

- apply the Interpretive Lenses to researched artworks and in your reflective analysis and evaluation of your use of the Creative Practice.
- use critical and creative thinking skills to explore and develop ideas, and experiment with materials, techniques and processes.

Unit 4: Artworks, ideas and viewpoints

In Unit 4 we will:

- continue to develop our art practice through Project-based and Inquiry learning as your research and exploration continues to support the development of their Body of Work.
- study the practices of selected historical and contemporary artists to inform our own art practice, through research
- use the Interpretive Lenses to analyse, compare and interpret the meanings and messages of artworks produced by the artists we study.
- apply the Interpretive Lenses throughout the Creative Practice to resolve and refine your Body of Work.
- continue to build upon the ideas begun in Unit 3 and present a critique of their use of the Creative Practice.
- reflect on the feedback from your critique to further refine and resolve a Body of Work that demonstrates your use of the Creative Practice and the realisation of your personal ideas.
- present your Body of Work to an audience accompanied by documentation of your use of the Creative Practice.

In Unit 4, Areas of Study 1 and 2 are taught concurrently. The critique in Area of Study 1 takes place before the resolution and presentation of the Body of Work. Documentation of the Creative Practice is carried throughout Areas of Study 1 and 2 in the refinement, resolution and presentation of the student's Body of Work.

Your use of the Creative Practice involves both Making and Responding and is underpinned by the Interpretive Lenses. We will:

- use the Interpretive Lenses to analyse and interpret the meanings and messages of artworks created by the artists they study and to investigate the practices used to create them.

Applied together, these Interpretive Lenses enable us to appreciate how an artwork may contain different aspects and layers of meaning and to acknowledge the validity of diverse interpretations.

We will:

- view a range of artworks in different contexts and interpret the ideas and meanings communicated in the artworks.

Assessment

Satisfactory Completion

The award of satisfactory completion for a unit is based on the teacher's decision that the student has demonstrated achievement of the set of outcomes specified for the unit. Demonstration of achievement of outcomes and satisfactory completion of a unit are determined by evidence gained through the assessment of a range of learning activities and tasks.

Schools will report a student's result for each unit to the VCAA as S (Satisfactory) or N (Not Satisfactory).

Levels of Achievement

Units 3 and 4

The VCAA specifies the assessment procedures for students undertaking scored assessment in Units 3 and 4. Designated assessment tasks are provided in the details for each unit in VCE study designs. The student's level of achievement in Units 3 and 4 will be determined by School-assessed Coursework (SAC) and a School-assessed Task (SAT) as specified in the VCE study design, and external assessment (examination).

The VCAA will report the student's level of achievement on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score the student must achieve two or more graded assessments in the study and receive an S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current VCE and VCAL Administrative Handbook for details on graded assessment and calculation of the study score.

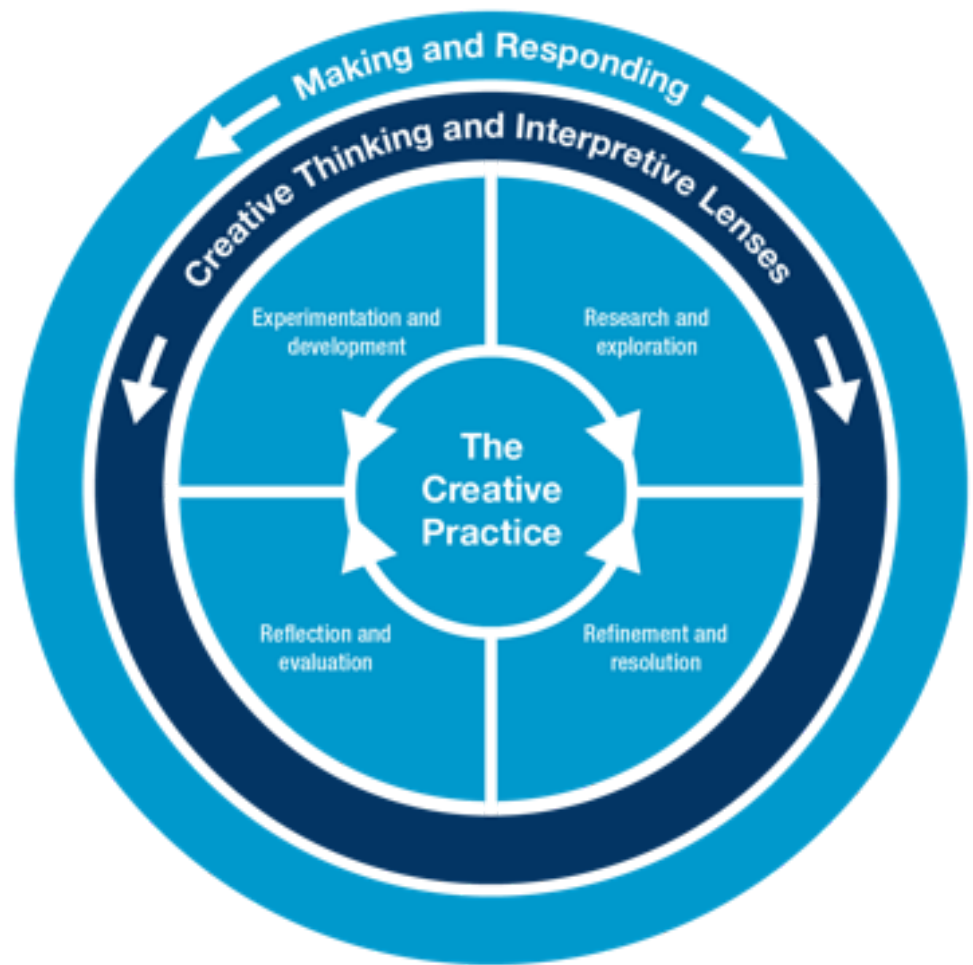
Percentage contributions to the study score in VCE Studio Arts are as follows:

- **Units 4 School-assessed Coursework:** 10 percent
(1 x SAC including written and visual material, scored out of 30 marks)
- **Units 3 and 4 School-assessed Task:** 60 percent (2 x SAT folios and 2 x final artworks)
- **End-of-year examination:** 30 percent (Based on all Outcomes in Unit 3 & Unit 4)

(source: <https://www.vcaa.vic.edu.au/Documents/vce/art/2023ArtCreativePracticeSD.docx>)

The Creative Practice

- Experimentation and Development
- Research and Exploration
- Refinement and Resolution
- Reflection and Evaluation



Interpretive Lenses

The application of the Interpretive Lenses provides students with a framework to understand the meanings and messages of artworks, and the relationships that exist between the artist, the world, the artwork and the viewer or audience. The Interpretive Lenses also assist the student to understand the communication of ideas, meanings and messages in the artwork, and the context in which the artwork is made and viewed.

The three Interpretive Lenses (Structural, Personal and Cultural) are embedded in the inquiry practices of VCE Art Creative Practice. Students select the most relevant aspects of each Interpretive Lens and consider them when exploring and discussing artworks and the practices of artists. They also apply the Interpretive Lenses to document, annotate and evaluate their own art practice.

The Structural Lens

The Structural Lens informs the analysis and interpretation of an artwork, and its relationship with the artist and viewer or audience, through the investigation of the use of art elements and art principles, and the application of materials, techniques and processes. It also considers the stylistic qualities and symbolism evident in the artwork, and the context in which artists work and in which artworks are presented or viewed. The Structural Lens can inform the other lenses.

Through Responding: Students decode artworks by reading the relationships between specific signs, symbols and conventions in visual language. They explore the stylistic qualities that are used to transmit ideas in artworks and consider the context in which artists work and in which artworks are presented and viewed.

Through Making: Students focus on the formal organisation and placement of visual components in an artwork and explore the use and communicative value of symbols, the conventions of visual language, stylistic qualities, materials, techniques and processes. They also consider the context in which their artworks are made and in which they will be presented or viewed.

The Personal Lens

The Personal Lens informs the analysis and interpretation of an artwork through the investigation of the personal feelings, beliefs and life experiences of the artist. The evaluation

and interpretation of an artwork can be influenced by the life experiences, personal feelings and beliefs of the viewer or audience and the context in which artists work and in which artworks are presented or viewed.

Through Responding: Students examine how artists and viewers or audiences are influenced by society, culture and personal experiences, and the context in which artists work and in which artworks are presented and viewed. They also consider how their own feelings, background, experiences, society and culture can influence their physical and emotional reactions to an artwork as a viewer or member of an audience.

Through Making: Students investigate their responses to the world around them, including their personal interests, experiences, cultural and social context and world view (beliefs and values), and the impact these have on symbolism and art practice. They consider the materials, techniques and processes used to make their artworks, as well as the context in which their artworks are made and in which they will be presented or viewed.

The Cultural Lens

The Cultural Lens informs the analysis and interpretation of an artwork through the investigation of social, historical and cultural influences and representations. This includes the influence of the time and place in which the artwork is made, presented or viewed, as well as the social, historical, political, philosophical and economic influences on the practices of the artist, and how these are reflected in the artwork. Other considerations include the purpose of the artwork, and the ethnicity, gender, ethics and spiritual or secular beliefs of the artist and the viewer or audience, and how these factors influence the artwork itself and the interpretation of it. Students explore how these factors contribute to the communication of meaning and the engagement of the viewer or audience. They also consider the context in which artists work and in which artworks are presented or viewed.

Through Responding: Students consider the regional, national, international, social and cultural identity of artists and viewers or audiences, including Aboriginal and Torres Strait Islander peoples and artists. They consider the context in which artists work and in which artworks are presented and viewed, as well as the ways artists use their artworks as a vehicle to invite change and provoke conversation.

Through Making: Students explore cultural values, historical or contemporary events, social issues, attitudes and beliefs that impact on them and others, and determine the origins of social and cultural meanings communicated in artworks. They also consider the context in which their artworks are made and in which they will be presented or viewed. In creating their own artworks, students should be aware of the cultural protocols associated with making artworks based on the practices of artists from other cultures.

Art Form

An art form is an established form of artistic expression. For the purposes of VCE Art Creative Practice, art forms can include but are not limited to painting, drawing, printmaking, sculpture, film, video, ceramics, sound, photography, performance, textiles, fashion, digital artworks, interdisciplinary practices, installations and street art.

The **materials** are the various properties and characteristics of an art form. Materials are manipulated through the use of tools and equipment, known as **techniques**. The **processes** used in the making of artworks in specific art forms include the activities, procedures and investigation engaged by artists.

Visual Art Journal:

An annotated Visual Art Journal is an essential part of the Creative Practice and is the evidence that you have worked through a process of exploration and experimentation, development and refinement of your ideas and technical skills within your medium in a thoughtful and skilful way.

Your diary is a storage place to record and document the exploration and development of your use of materials and techniques and processes as well as develop your ideas to develop effective **visual language**.

Your Visual Art Journal **must** include visual material, this can be in the form of drawings, paintings, inspiration, photographic prints and test strips, poetry, sketches related to the subject matter/theme being explored throughout your Creative Practice.

There are two main components of your Visual Art Journal:

1. **Finding and creating** the information to be included in your Visual Art Journal.
 2. **Annotating** the material/information included in your Visual Art Journal. (Annotation: This means the formal recording and collation of material into a visual, readable form.)
- You are not restricted to creating your exploratory work in one size book. You are encouraged to explore works and trials on a larger scale and where this occurs these larger works can be stored sequentially in a larger folio or in a separate cardboard tube etc.

The following MUST be included in your Visual Art Journal –

1. **DATE EVERY PAGE.**
2. **Sources of your inspiration and ideas.** You must annotate in your Visual Diary **the source** of your inspiration.
3. You need to explore, document, reflect on and evaluate your use of **materials and techniques and processes** to develop effective **visual language** that communicates your personal ideas in visual explorations. Use the Creative Practice to develop and refine an artwork, using appropriate **visual language** to communicate ideas and/or issues.

4. You will need to include personal visual explorations in your selected artform/s demonstrating the selection, application and manipulation of materials, techniques and processes throughout the Creative Practice.

Your **annotation** in your Visual Diary should regularly refer to the use of materials and techniques and ideas throughout your practice. You should explain how you have developed and refined the use of various materials and techniques and how they have expanded your ideas.

Your **annotation** needs to critically reflect and evaluate the Creative Practice used to develop your personal visual responses.

Within your Annotation you **MUST** use appropriate arts terminology in analysis of personal visual responses and **critically** reflect on your use of the Creative Practice.

Note: Technical and material failures in art works are significant!! Always keep all the work you have completed as part of your Creative Practice. This demonstrates the development and refinement of an idea and the advancement of your use with a particular material or technique.

Annotation: Annotation plays the part in explaining the success and failure of certain ideas or attempts at technical tasks. When each task is correctly annotated and placed sequentially, it is easy for an observer or examiner to identify the development behind the work.

5. During your Creative Practice, you will need to assess and evaluate your decisions when using the Creative Practice to develop and refine an artwork in response to your researched artist and artwork. This needs to be documented in your Visual Diary.
6. During your Creative Practice, you will need to apply the appropriate **Interpretive Lenses** to document, reflect and evaluate your personal responses and use of the Creative Practice to develop and refine a finished artwork.

VISUAL LANGUAGE: Visual language combines the art elements and principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.

Visual Diary Do's & Don'ts:

DO:

- Date Every page,
- Work in your Visual Art Journal progressively and document as you go; every day!
- Annotate! Say what you were doing and why - in the moment.
- State your sources. Websites, artists books etc
- Keep your practice in sequence,
- Keep the diary NEAT (not with loose pages flying out everywhere)
- If working digitally, show the creative process through SCREEN SHOTS, Include ALL CONTACT SHEETS, etc - annotated,
- If working "hands on", take photos of yourself creating the works and put these images in your Visual Art Journal

DON'T:

- Include LOW quality prints that are pixelated OR the wrong colour and full of lines because your ink ran out.
- Be precious about the journal. It is there to create in, experiment with, think in....
- Spread workout to make it fill the diary quicker,
- Use slang language,
- Leave pages un-annotated - if you don't say why you included the image/drawing, etc then the assessor cannot know why you have included it, or how it relates.
- Spend hours on "pretty" borders and scrapbooking effects (this can take away from your mark. If the required information is not there it will appear as though you've spent too much time decorating) There is not enough time in the year to focus on decoration, and this is not assessed, so it is a waste of time, energy and resources.

Where we will start...

Area of Study 1: Investigation and presentation

OUTCOME 1: (Term 1 Week 1-5)

*This Outcome requires you work within a **rapid timeframe (Week 1-5)** to develop a **personal response** using research to **one particular artist** and **produce one finished artwork**. You are required to evaluate, reflect and talk about your use of the Creative Practice in a critique, which includes the presentation of at least one finished artwork. Using the appropriate **Interpretive Lenses**, you will discuss how you have responded to your research, the ideas you have focused on and how you have explored and experimented with materials, techniques, processes and art forms.*

Authentication Meetings: Throughout the year, I will be catching up with you in mandated authentication meetings. Within these times, I will be discussing your work with you, offering guidance and feedback against the assessment rubrics. These discussions will be recorded and signed by you and I on a formal document.

U3O1 Guiding questions:

- What are some of the current issues that artists explore in their practice?
- What are some of the artworks and artists I will investigate to develop a personal response to the artist and their artworks?
- What components of the Creative Practice will I use to explore issues and develop a personal response to the artist?
- How do artists use materials, techniques and processes to develop visual language?
- What are the processes I will use to document and reflect upon my Creative Practice?
- How do I present a critique of the Creative Practice used to develop and refine a finished artwork? What aspects of the Creative Practice will I evaluate and present?

Holiday Homework

NOTE: This section is currently under construction...

*In preparation for undertaking Unit 3, the following **must be completed** during the summer holidays:*

1. Brainstorming of possible themes/Topics artforms to explore. Decide upon a chosen artform to **focus on**. You may want to select a theme or topic for their Body of Work. They can develop a broad theme by using a mind-mapping activity.

U3O1 Guiding question(s):

- What are some of the current issues that artists explore in their practice?

Starting points for the Creative Practice

An area of exploration is documented within your folio and the ideas, art form, materials, techniques and aesthetics are explored, experimented with, developed, and refined in Unit 3. The following are subjects/starting points/themes that could assist you in developing a personal, creative, individual response...

Architecture/ built environment
Form
protection/ guardianship
Still Life
Texture
Portraits
Everyday life
privilege
race
movement
Happiness
Beauty
Identity
Justice

Play
Work
Rubbish
Light/Darkness
feet
Motion
Falling
Dreams
Ugly
The mind
Possessions
Utopia/dystopia
landscapes
Culture/ ancestry

Movement
books/knowledge
The environment
jungle
trees
bees
construction
Houses
Suburbia
Landscape – urban and rural Home
Society
cars
factories
Love

text
folklore
fairytales
Innocence
peace
Food
ocean
Insects
The human form
Stereotypes
Nature
Relationships
Hero
Chance
rules
Man-made structures
parents
keys
alone
memories
nostalgia
machines
transport/roads
laws/rules
secrecy
chaos/ lack of control
obsession
health/illness
ancestry
heroes/mentors/icons
old and forgotten
refugee
reef
Water
air
earth
fire

wealth
materialism/ consumption
products
clothing
Strength/resilience
nocturnal animals
wild/ domesticated
Future/past
Light
Rain
path/ direction/journey
time
waiting
new
Pattern
butterflies
Health
Colour
Religion
Youth culture
desert
Music
dance
language
Family
Politics
beach
Conflict
Displacement
senses- sight/smell/touch
History
sugar
Popular culture
Icons
Sport
fragility
Horror

Science
Fiction
Beliefs
Flora
Technology
History
Fears
Death
Eternity
Faith
Narrative
pollution
friendship
winter
Heroes
Cold
Heat
Advertising
Windows
Doors
Change
Broken
Power
homelessness
Ego
Body language

Children/childhood
Dreams
Flight
Freedom
War
Life
Soup
young/old

2. Research of artists (2 major - ONE contemporary or historical artist) (to use as **sources of inspiration**) Please include 2 other minor artists.

- You can select a group of artists that have a similar practice or artists that explore similar ideas and issues in their work. Students can develop their own theme or ideas based on this research.

IMPORTANT: Ensure that there is sufficient information on your chosen artists; don't just choose an artist who relies on social media for their primary source of exposure.

- Identify the **IDEAS** explored by the artist and any issues that arise from the artist's practice.
- Your **BODY OF WORK** begins with a personal response, presented in a finished artwork plus the research and documentation of your art practice.
- You will explore your own ideas through your use of the **Creative Practice** responding to your chosen artist's artwork.
- You are **not** being asked to make a direct reinterpretation or an appropriation of the artwork but rather a personal response to the artwork.

U3O1 Guiding question(s):

- What are some of the artworks and artists I will investigate to develop a personal response to the artist and their artworks?

3. **Observational drawings** using a range of media linked to your theme/concept/artform.

Aim to complete 1 drawing a week (from observation – that relates to what you would like to explore).

When we return to school we will continue with the following...

4. **Analysis: *Interpretive Lenses***

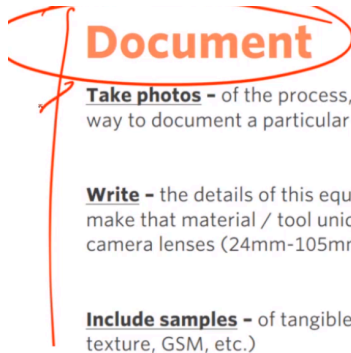
- Analyse your chosen artist's work using the STRUCTURAL LENS.
- Make a Mind Map and observe key elements and principles and tease out related ideas to investigate and respond to.
- Use the *Personal and Cultural Lenses* to understand the artwork in more depth. Consider the ideas that your artist was exploring.
- Explore and Question your artist's use of materials and techniques and whether there are different ways of using these - experiment with them to develop visual responses through the Personal and/or Cultural Lens.

U3O1 Guiding question(s):

- What components of the Creative Practice will I use to explore issues and develop a personal response to the artist?
- How do artists use materials, techniques and processes to develop visual language?
- What are the processes I will use to document and reflect upon my Creative Practice?
- How do I present a critique of the Creative Practice used to develop and refine a finished artwork? What aspects of the Creative Practice will I evaluate and present?

5. **Visual Art Journal Documentation**

- You will be progressively documenting your creative practice within your Visual Art Journal, with annotations to make your thought process visible.
- Record your thinking in the form of annotation as this will help you with your **CRITIQUE**.



Document

Take photos – of the process, materials and tools you are using. Time-lapse might be a great way to document a particular technique.

Write – the details of this equipment, be specific. Include the brand name, and details that make that material / tool unique (ie. Progresso waxed based pencils for blending qualities, camera lenses (24mm-105mm))

Include samples – of tangible materials that you are exploring. (paper stocks – discuss the texture, GSM, etc.)

U3O1 Guiding question(s):

- What are the processes I will use to document and reflect upon my Creative Practice?

How to annotate:

Once you have stuck an image or piece of work into your sketchbook follow these 4 simple steps for annotation.

1. Discuss why you have put it in your visual art journal. How does it relate to your theme/concept/artform.
 2. Discuss how you think it can help you to make progress with your own personal response within your creative practice.
 3. Identify the materials/artform that has been used. Discuss how the artist has used materials/techniques/processes to create the artwork. Discuss the aesthetic/stylistic, the feeling/mood that is being communicated.
 4. Use technical terms as often as you can, (see glossary)
 5. TALK ABOUT..... the formal elements: (lines, shapes, tones, colours, textures, patterns, in your images)
- THINK..... Is there anything in the images / work that is fascinating or that you are pleased with and can develop further?

Glossary of Formal Art Terms

Refer to these terms whenever you are discussing an artist's work or your own work.

Composition (A work of art and it's pieces)		Line (Lines in a work of art)		Texture (Way things feel or appear to feel)	
Foreground	<i>front</i>	Convoluting	<i>twisting</i>	Metallic	<i>like metal</i>
Background	<i>back</i>	Converging	<i>coming together</i>	Enamel	<i>like teeth</i>
Midground	<i>middle</i>	Interwoven	<i>under & over</i>	Grated	<i>like grated cheese</i>
Perspective	<i>smaller in distance</i>	Broken	<i>bits</i>	Impasto	<i>thick paint</i>
Distorted	<i>changed/unusual</i>	Chevron	<i>tractor tracks</i>	Aggregate	<i>crumble</i>
Ground	<i>painting surface</i>	Spiral	<i>helter-skelter</i>	Abrasive	<i>rough</i>
Harmonious	<i>feel calm</i>	Helix	<i>helter-skelter</i>	Gloss	<i>shiny</i>
Discord	<i>not calm</i>	Hatched	<i>short diagonal lines</i>	Matt	<i>not shiny</i>
Rythmn	<i>musical</i>	Dotted	<i>dots</i>	Aqualine	<i>watery</i>
Abstract	<i>non figurative</i>	Pointillist	<i>dots</i>	Pearl	<i>smooth like pearls</i>
Landscape	<i>sideways / outside</i>	Fast	<i>thinner / striking</i>	Rough	<i>not smooth</i>
Portrait	<i>upright / faces</i>	Slow	<i>thicker / rough</i>	Smooth	<i>like glass</i>
Still life	<i>objects / fruit bowl</i>	Heavy	<i>dark / slow</i>	Splintered	<i>like snapped wood</i>
Simple	<i>not much in it</i>	Light	<i>like a whisper</i>	Fluid	<i>moving / wet / cool</i>
Confused	<i>too much in it</i>	Curved	<i>bending</i>	Peeling	<i>paint / skin coming off</i>
Figurative	<i>human form / objects</i>	Crossing	<i>multi-directional</i>	Orange peel	<i>like orange peel</i>
Golden section	<i>measured / balanced</i>	Diagonal	<i>corner to corner</i>	Furry	<i>like a fur coat</i>
Elements	<i>parts of pictures</i>	Vertical	<i>straight up</i>	Scaly	<i>like skin of a fish</i>
Juxtaposition	<i>next to each other</i>	Horizontal	<i>side to side</i>	Warm	<i>body temperature</i>
Triptych	<i>three pictures in a row</i>	Stepped	<i>like steps</i>	Cold	<i>like ice</i>
Diptych	<i>two pictures in a row</i>	Twisting	<i>like a coil</i>	Woody	<i>wood like</i>
Religious	<i>Christian, Islamic etc.</i>	Looping	<i>twisting in loops</i>	Powdered	<i>covered in powdered</i>

Markmaking (The marks used by the artist and you)		Tone (The shading used by an artist or you)	Form (3d shape)
Stippling	stab with brush	Chiaroscuro	shading
Hatching	slashes	Opaque	no light passes through
Crosshatching	crossed slashes	Translucent	light passes through
Wet on wet	soft edges/ wet paint on wet paint	Transparent	see through
Dry on dry	hard edges	Highlight	light tones
Pointillist	dots	Natural light	sun light
Impressionist	dabs	Artificial light	lamp light
Expressionist	dramatic/free	Mid tone	between light & dark
Painterly	energetically painted	Contrast	dark & light together
Distressed	damaged	Graduated tone	gradually lighter/darker
Dabs	painted mark	Blended tone	merged shades
Daubs	painted mark	Tonal scale	a range of tones
Angular	edgy / angles	Tonal range	a range of tones
Scratching	scratches	Deep tone	dark
Etched	scratches with acid	Shaded	tonal
Printed	made by printing		
Dusty	powder / dust		
Slow	marks made slowly		
Fast	marks made quickly		
Energetic	lots of movement		
Aggressive	sharp energetic dark		
Passive	quiet, flat		
Curved	curves		
Diagonal	slashes / corner to corner		
Textured	rough		
			Rotund fat/round
			Elegant swan like
			Classic Greek/can't improve
			loose free/flowing
			Animated moving
			Mobile moving
			Cuboid like a cube
			Planar flat
			Convuluted twisted
			Futurist moving / mechanical
			Sculptural 3d art
			Trapezoid four sided, (2equal)
			Angular edgy / angles
			Smooth smooth
			Textured rough
			Fast fast lines
			Slow slow lines
			Light thin, weightless
			Heavy thick, weighty
			Anthropomorphic human shape
			Geometric shapes
			Fluid flowing lines

Printmaking (making a print)		Colour (ways of describing colours)	
Etching	print made using copper & acid	Tint	colour made by adding white
Mono print	print made by painting on to a block	Tone	shade of colour
Lino print	print made by cutting into linoleum	Subdued	reduced in power
Wood cut	print made by cutting into wood	Bold	obvious, powerful
Press print	print made using polystyrene	Brilliant	bright
Cutter	tool for cutting image into block	Cool	eg. Cool yellow = lemon
Stylus	sharp cutting tool	Warm	eg. Warm yellow = Cadmium yellow
Block	the object from which a print is made	Complimentary	opposite colour on colour wheel
register	alignment of a print	Primary	red, blue & yellow
Off register	a print out of alignment	Secondary	orange, purple & green
Photograph	a print made from light	Tertiary	any colour made from primary & secondary
Lithograph	a print made using a stone block	Vibrant	very bright / powerful
		Luminous	like neon signs
		Viridian	like a dark green leaf, eg. Vine leaf
		Vermillion	pillar box red
		Umber	a dark earthy brown
		Sienna	a light earthy brown
		Ochre	mustard yellow
		Crimson	a cool, passionate red
		Muted	see subdued

6. Critique

You are required to evaluate, reflect and talk about your use of the Creative Practice in a critique, which includes the presentation of at least one finished artwork. Using the appropriate **Interpretive Lenses**, you will discuss how you

have responded to your research, the ideas you have focused on and how you have explored and experimented with materials, techniques, processes and art forms.

The purpose of the **CRITIQUE** is for you to conclude a period of investigation and to reflect constructively on the process. You will do this by presenting your work and seeking feedback to propel your creative practice forward.

Before the critique

- Consider the personal involvement that you have in the work. Is there a narrative intent? Is the work representational? Do the formal elements come together to inform the narrative? What were the ideas that led the student to make the work?
- The critique should contain a statement of intent, history of process, and an interview or other format related to the work. You should be able to articulate what you did in relation to their intention and state what skills you employed. You should also have an ideological perspective or view with their work. The class can think about the work in relation to the artist's intent.

There are four ingredients to a critique:

- **Focus on artworks** – artworks made by you and artworks by others.
- **Reflective** – you will think about the meaning and expression of artworks. What is successful, what is not and why?
- **Verbal** – you will put your reflections into words as you are asked to describe your working processes and artworks. You will explain and evaluate your artworks.
- **Forward-looking** – critiques can guide you to future work and help you to envisage new possibilities.
- You will reflect on the decisions made behind the work. You will learn to observe, interpret, explain and evaluate artworks. You will understand how different parts of a work, both tangible and intangible, contribute to the effect of the work.

You will need to seek meaningful feedback from your audience to consolidate ideas and open other points of view.

Ask the audience:

What do they see?

Is the artwork resolved? Why or why not?

What do they wonder?

What potential can they imagine?

IMPORTANT code of conduct:

You must be respectful and treat others as you would like to be treated. The critique addresses your response to the prompt, not you personally. It should always be respectful, observing the development of each student's response to the research. You should resist the temptation to make it personal.

The audience must be polite, ask for clarification, try not to interrupt or give specific suggestions as appropriate.

U3O1 Guiding question(s):

- How do I present a critique of the Creative Practice used to develop and refine a finished artwork? What aspects of the Creative Practice will I evaluate and present?

Preparing for the critique

You will:

- evaluate, reflect and talk about your use of the Creative Practice in a critique, which includes the presentation of at least one finished artwork.
- use appropriate Interpretive Lenses to discuss how you have responded to your research, the ideas you have focused on and how you have explored and experimented with materials, techniques, processes and art forms to establish your visual language.
- reflect on the feedback you receive from the critique and consider how you can expand upon your ideas as they continue to develop your Body of Work in Area of Study 2.

In preparation for the critique in Unit 3 Area of Study 1 there are a series of questions that you can consider that are focused on the Interpretive lenses.

Questions to consider

Structural Lens

- Which artist, and which work, was your source of inspiration?
- Does your subject matter respond to or resemble that of the artist(s)? If so, how?
- Are there similarities or differences between the aesthetics of your work and the artists' works?
- Have you employed symbolism? Does this relate to the inspiration you took from the artist(s)?
- What materials did you use? Has the artist(s) used the materials differently?
- Have the techniques you used changed or developed?
- Has your use of elements or principles taken inspiration from the artist(s)? If so, how?
- Compare the processes used by the artist(s) to your own. Does the process change? Why?

Personal Lens

- Did the artist(s) work in isolation, or collaboratively? How has this influenced your use of them as inspiration?
- Does the artist(s) have specific beliefs that are relevant to the work? Were they relevant to you?
- Have your life experiences or those of the artist(s) influenced the work? If so, how?
- Do you think that the specific beliefs of the audience will affect their response to the works? If so, how?

Cultural Lens

- How have the time periods in which the artist worked influenced them? How is this evident? Was it an influence on the way you used the inspiration?
- How would an audience contemporary to you interpret the work differently to a previous audience? Why?
- Is your response linked to social, ethical or political issues / views? If so, how?
- Does the artist subscribe to a spiritual or philosophical ethos? Did you explore this in your work? If so, how?
- Have economics or environmental concerns influenced your work? Did you have access to materials, or have you used found or repurposed materials?
- Does your or the artist's ethnic background bring art practices and visual elements to the work? If so, how?
- Is gender reflected in the work? If so, how?
- Does the artwork provoke an emotional response? If so, why?
- How do these factors contribute to engagement and communication of meaning?

After presenting the Critique – Reflect:

Within your Visual Art Journal, document the critique, making notes for **Area of Study 2**. Reflect again on the Body of Work, including finished artwork(s).

- What connections are there between the initial source of inspiration and the finished work?
- What were the strengths of the Creative Process?
- What were the weaknesses?
- What else will be investigated?
- Will the subject matter of Area of Study1 be built on, or will a new direction be selected?

Unit 3 Outcome 1 Project checklist

Research and explore	Completed Artist 1	Completed Artist 2
Researched and documented one artwork (inspiration)		
Identified ideas and / or issues		
Explored own ideas in response to the inspiration / ideas / issues		
Experimented with ideas and technical skills		
Research and explore		
Refined ideas, technical skills and visual language		
Applied Interpretive lenses		
Used art terminology		
Reflected on personal ideas		
Developed visual language		
Resolved finished artwork(s)		

Preparation for the critique	
Prepared the Body of Work and finished work for presentation	
After the critique	Make notes
What questions were asked?	
During the critique	
What did you learn from the feedback?	
What will you continue with in Area of Study 2?	
What will you do differently in Area of Study 2?	
Will you continue with this theme / investigation, or begin afresh?	

How you are being assessed

NOTE: This section is currently under construction...

Statement of Intention

to inform U1O2??

Some ideas for writing up your Statement of Intention:

NOTE: This section is currently under construction...

Conceptual possibilities / ideas

Begin with a punchy/passionate paragraph to draw the reader in.

Need to have a personal, authentic approach to why you have chosen this topic.

Focus / Subject Matter

My focus and subject matter throughout the artistic Process will be based on the idea of...

I will look at...

I am concerned/interested...

My aim throughout the design process is to create...

Art forms

Throughout the artistic Process, I will use _____, _____ and _____ as my main art form(s).

I will explore these through different materials and techniques, such as...

Talk about various art elements that you intend to explore – ie line, tone, texture

Inspiration

There are a few artists and styles of art that will influence the direction of my work...

Further to this, certain periods in history will influence my work such as...

Materials & Techniques – any constraints/limitations?

Do you think that all of the above will be available to you through school?? What complications may you run into? Will you need to be thinking about cost of presentation of your Artist's Book? Or do you think it will be relatively inexpensive?