

VCE Art Creative Practice 2023-2027

Implementation Webinar

25 July 2022

4.00 pm – 6.00 pm

Acknowledgement of Country

The VCAA respectfully acknowledges the Traditional Owners of Country throughout Victoria and pays respect to the ongoing living cultures of First Peoples.



VCE Art Creative Practice – Unit 1

Outline

- **Characteristics of the study**
- **Unit 1 Teaching, Learning and Assessment**
- **Unit 2 Teaching, Learning and Assessment**

VCE Art Creative Practice: Study specifications

Unit 1

Area of Study 1 Inquiry learning

- Artist, audience, artworks
- Structural Lens
- Personal Lens
- Contexts

Area of Study 2 Experiential learning

- Art forms
- Personal responses
- The Creative Practice

Area of Study 3 Experiential learning

- Research
- Evaluation
- Reflection

Unit 2

Area of Study 1 Inquiry learning

- Artist, society, culture
- Cultural Lens
- Australian Artists
- Contemporary and historical artworks

Area of Study 2 Inquiry learning

- The Creative Practice
- Collaborative approaches

Area of Study 3 Inquiry learning

- Reflection
- Evaluation
- Discussion

Unit 3

Area of Study 1 Project-based learning

- Artists and artworks
- Ideas and issues
- Investigation
- Research
- Exploration
- Presentation

Area of Study 2 Project-based learning

- The Creative Practice
- Investigation
- Exploration
- Experimentation
- Development

Unit 4

Area of Study 1 Project-based learning

- The Creative Practice
- Documentation
- Reflection
- Evaluation
- Critique

Area of Study 2 Project-based learning

- Body of Work
- Resolution
- Refinement
- Presentation

Area of Study 3 Inquiry learning

- Artists and artworks
- Interpretive Lenses
- Contexts
- Discussion

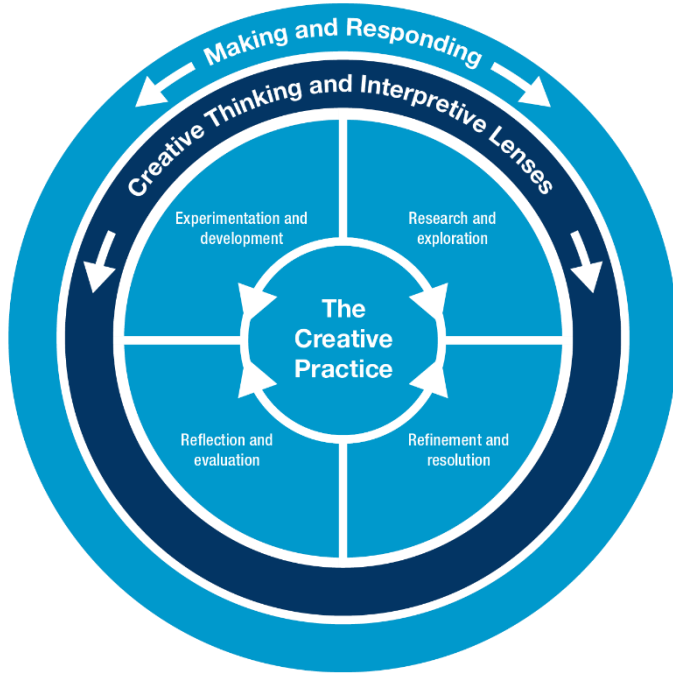
- Inquiry learning
- Experiential learning
- Project based learning

Study specifications: Study Terms

- Art elements
- Art principles
- Art forms
- Body of Work
- Contemporary artworks and artists
- Context
- Critique
- Influences and inspiration
- Visual language

VCE Art Creative Practice

Study specifications: The Creative Practice



- research and investigation
- experimentation and development
- refinement and resolution
- reflection and evaluation.



- Inquiry learning
- Experiential learning
- Project based learning

The Creative Practice

Research and exploration

The research and exploration component of the Creative Practice includes:

- researching and exploring **ideas based on experiences, observations and personal interest**
- researching and exploring **materials, techniques and processes in art forms** to respond **to personal, cultural and social influences and ideas**
- researching and examining **personal, cultural, historical and social influences** that inform the exploration and development of artworks
- exploring, analysing and interpreting **influences and ideas in artworks using the Interpretive Lenses**
- exploring, analysing and evaluating **how artists use visual language to communicate personal, cultural and social influences, ideas, beliefs and values.**

The Creative Practice

Experimentation and development

The experimentation and development component of the Creative Practice includes:

- experimenting with **materials, techniques and processes to develop artworks**
- experimenting with **personal ideas and responses**
- experimenting with **the influences of ideas, values and beliefs to develop artworks**
- developing **ideas in artworks through experimentation and exploration**
- developing knowledge of **art elements and art principles** through experimentation and exploration to **create visual language**
- developing **points of view and interpretations of the meanings and messages of artworks** in different **contexts using the Interpretive Lenses**
- developing **artworks in response to the research and exploration of and experimentation with visual language.**

The Creative Practice

Reflection and evaluation

The reflection and evaluation component of the Creative Practice includes:

- analysing and evaluating **artworks using the appropriate Interpretive Lenses**
- analysing and evaluating the application of **materials, techniques and processes** to **resolve ideas** in artworks using the Interpretive Lenses
- critically analysing and evaluating how **the symbolic values and beliefs of people, places and objects are assigned by artists and viewers or audiences**
- analysing and evaluating how **visual language can communicate ideas and meaning in artworks**
- reflecting, analysing and evaluating **using critique and feedback.**

Study specifications: Interpretive Lenses

Through Making and Responding

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.

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, viewer or audience.

Cultural Lens

The Cultural Lens informs the analysis and interpretation of an artwork through the investigation of social, historical and cultural influences and representations.

The Visual diary

A visual diary is used to record and document making and responding in Creative Practice. Students should be encouraged to use formats that suit their working method and the body of work that they are producing.

Visual Arts diary form

- document boxes
- Sketchbooks
- bound or clipped together sheets, or portfolios
- digital formats for their visual diary such as an online repository.

Visual Arts diary content

- Annotations
- Visual material
- Audio recordings
- Documentation that is numbered and dated

Unit 1



VCE Art Creative Practice

Unit 1: Interpreting artworks and exploring the Creative Practice

- Inquiry and experiential learning
- Students explore Making and Responding using the Creative Practice
- Focus on artists and their practice
- Personal identity and interest in Making and Responding
- Understand the Structural and Personal Lenses

Area of Study	Content summary
Area of Study 1 Artists, artworks and audiences	On completion of this unit the student should be able to discuss the practices of three artists, and apply the Structural Lens and the Personal Lens to analyse and interpret one artwork by each artist.
Area of Study 2 The Creative Practice	On completion of this unit the student should be able to use the Creative Practice to develop and make visual responses informed by their exploration of personal interests and ideas.
Area of Study 3 Documenting and reflecting on Creative Practice	On completion of this unit the student should be able to document and evaluate the components of the Creative Practice used to make personal visual responses.

Detailed learning example

Investigate, analyse and interpret a work by three different artists from different periods of time and cultures. Use the following as an example for each artist.

Artist:

- Date of Birth/Death:
- Nationality:
- Title of Art work:
- Date:
- Technique/Medium:
- Subject matter:

Learning activities

- Research and cite three different sources to learn about the life and work of the artist.
- Print out a copy of the artwork to study and annotate
- Use the Structural and Personal lenses to analyse and interpret the work
 - What can be seen in the artwork that tells us about the life of the artist?
 - What symbols can be seen in the artwork, and what do they mean?
 - Identify how the artist uses the Art elements and principles to communicate meaning
- What is the student's interpretation and response to the work? Does it relate to their own life? Explain.
- Consider the context within which the work is viewed, who the intended audience is and how different audiences might respond differently to the work.

Assessment

On completion of this unit the student should be able to discuss the practices of three artists, and apply the Structural Lens and the Personal Lens to analyse and interpret one artwork by each artist.

In Area of Study 1, the three artists selected for study must be from different periods of time and cultures and include at least one contemporary artist and at least one Australian artist.

Examples such as:

- an extended written response
- short-answer responses supported by visual references
- an annotated visual report
- a presentation using digital technologies such as an online presentation or interactive website
- an oral presentation

Assessment Example

Students view historical and contemporary artworks. They research, analyse and interpret three artists

- Artist; Date of Birth/Death; Nationality
- Title; Date; Technique/Medium; Subject matter; Image
- Historical or Contemporary

Research

Choose artists for whom there is sufficient background information, so the inquiry can be deep and broad. The sources should be many, varied, reliable. Acknowledge and record all sources.

Describe - Use the Interpretive Lenses questions. Provide a general overview

Analyse - Use the Interpretive Lenses questions to analyse the work

Interpret – the meanings and messages of the artworks using the Interpretive lenses

Opinion

Formulate and justify an opinion. What do I think or feel? What do I think of the artwork? Why? What evidence supports your response?

Teaching and Learning Ideas

- In Unit 1 Area of Study 2 Outcome 2 students are introduced to Experiential learning.
- The learning activities are teacher guided.
- Teachers use the Creative Practice to ensure students develop visual responses from an exploration of personal interests and ideas.
- Investigation the practices of three artists and artforms, teachers or students may choose their own groups of artists.

Example 1: Use textile, photography and painting to experiment with the art element tone or the art principle form.

Example 2: Use found objects to experiment with art materials, techniques, construction/deconstruction, and form.

Example 3: Consider the methods of abstract expressionist painters who used mops, water, sponges, and experiment with making gestural actions. Repeat the process on a smaller scale on paper.

Detailed learning example

- Use the work of artists as a starting point to investigate, explore and experiment with three different artforms.
- Investigate a painting process, a printmaking process and a ceramics process.
- Select an artist for each art form and introduce the students to the art forms through the work of the artists.
- Guide the students through the relevant materials and techniques and processes, allowing space and time for the student to make discoveries about the form.
- Ensure you allocate an equal amount of time for each artform.

Assessment Example

- The teacher selects a minimum of three different artforms for students to explore and experiment No finished works are made.
- Students respond to a range of artworks, ideas and the practices of artists through experimentation and exploration, build skills using materials, techniques and processes, and explore areas of personal interest to develop and make visual responses.

Questions to ask for assessment may include;

- How have the selected artists used the artform and does this inform the students work?
- Has the student experimented with different art materials, techniques, processes to discover their specific characteristics?
- Has the student explained which of the explorations of materials, techniques or processes are most interesting?
- Does the material, technique or process have a limit, if so, how far has the student taken the materials, techniques, or processes?
- How did the student get the best result from the material, technique, process?

Teaching and Learning Ideas

Students must use the language from the Interpretive lenses to annotate their progressive critical reflections that are made during the exploration and experimentations in Area of Study 2

Example:

Students use photos, sketches or diagrams to document and evaluate techniques and processes, exploration and experiments and personal visual responses

Simple questions for students to ask themselves may include;

- What did I do?
- How did I do it?
- What did I find out?
- What will I do next?
- What will I not repeat? Why?

Detailed learning example

For each artform, make photographs, sketches and notes that critically evaluate personal visual responses. The following is a list of headings for documentation in the Visual Diary:

- Date
- Visual responses
- Artform
- Inspiration
- Observations
- Activity
- Observations
- Personal response
- Developing visual language
- Critical evaluation

Assessment Example

Students document and evaluate the Creative Practice used to make personal visual responses.

Assessment may critically evaluate how ideas were explored and communicated and an assessment template may be created and used by the student, teacher or class.

Example 1: Students may have a round-table critique of the artform explorations to inform documentation.

Example 2: Students may create an instructional video that explains how personal visual responses to a source of inspiration were created in a particular artform.

Example 3: Students may critically evaluate their visual responses through diary entries, sketches and annotations.

Unit 1 Questions



Source: https://www.ncnewsonline.com/question-mark-scratch-head-jpg/image_570c3871-56b3-5883-b05e-f5963c507a57.html

Question – Visual Diary

There is no reference to a 'visual diary' in the study design.

- Do students document their creative practice in a visual diary or something else?
- Can the documentation be in an electronic form such as a google doc?

Question – Unit 1 Area of Study 2

What are the suggested time allocations for the 3 artforms? Is breadth/depth of each artform is expected?

Question Unit 1 – Area of Study 2

- Clarify 2nd last dot point of key skills Outcome 2. Is it about the student's work or the artists responses to inspirations?

Explore how the relationships between the artist, the artwork, and the viewer or audience communicate meaning in artworks

- How do you assess the last dot point of Outcome 2 Key Skills?

Apply the Structural Lens and the Personal Lens to interpret meaning in visual responses

Unit 1 Area of Study 3

Please explain the differences of these 3 dot points

- *analyse and reflect upon ideas of personal interest communicated in visual responses*
- *use and document critical and reflective thinking throughout the Creative Practice*
- *document and evaluate the development of visual language*

Unit 2

VCE Art Creative Practice

Unit 2: Interpreting artworks and developing the Creative Practice

- Inquiry learning
- Explore collaborative practice, historical and contemporary contexts
- Visual responses exploring collaborative practice, historical and contemporary contexts
- Use of the Creative Practice and collaboration to make and present artworks
- Understand the Cultural Lens

Area of Study	Outcome
Area of Study 1 The artist, society and culture	On completion of this unit the student should be able to use the Cultural Lens, and the other Interpretive Lenses as appropriate, to analyse and compare the practices of artists and artworks from different cultures and times.
Area of Study 2 The collaborative Creative Practice	On completion of this unit the student should be able to use the Creative Practice to explore social and cultural ideas or issues to make and present at least one finished artwork using collaborative approaches.
Area of Study 3 Documentation of collaboration using the Creative Practice	On completion of this unit the student should be able to critically reflect on, evaluate and document their use of the Creative Practice to develop and make collaborative visual responses.

Teaching and Learning Ideas

- Students use the Cultural lens and compare artists practices, meanings and messages.
- Create a mind map on ‘My Culture’ including technology, leisure, food, celebration, sport or religion.
- Influence of artistic collaborations impact on other artists.
 - Technical assistants collaborating with artists Cindy Sherman and Patricia Piccinini
 - Cahun and Moore’s collaborations – Claude Cahun and Marcel Moore
- Comparison of the practices of May Morris, Sally Smart and Yinka Shonibare who collaborate with craftspeople to realise their ideas.
- Theme: Football.

Artists Vincent Namatjira, Pitcha Making Fellas and the Hermannsburg potters, all of whom are Aboriginal and Torres Strait Islander artists and work with Australian Rules Football.

Detailed learning example 1

Scaffold

- Collect artists information
- Make dot points – for description and comparison of artworks, materials, methods/collaboration.
- Make dot points using the Interpretive Lenses questions
- Create and present response

Interpretive Lenses Questions

- How has each artist used their artworks as a vehicle to invite change and provoke conversation?
- How has each artist worked in collaboration? Do they work specifically with someone? How?
- How do each artists methods differ? Is the era relevant to the way they work?
- What is significant culturally to the way the artist works?

Detailed learning example 1

May Morris 1862 – 1938. English.

- Technique/Medium: Fabric
- Subject matter: English Flora
- Practice: Textile and embroidery
- Collaboration: Artisans, Morris & Co, England

Sally Smart 1960 – Australian.

- Fashion House - Marni, Italy
- Subject matter: Identity, gender politics
- Practice: Large scale assemblage installation with performance and video
- Collaboration: Artisans, Dancers, filmmakers

Yinka Shonibare 1962 - British – Nigerian.

- Technique/Medium: Mixed media, fabric installations
- Collaboration: Artisan, Fabric Workshop and Museum, Philadelphia (FWM), USA
- Subject matter: Cultural identity, colonialism, post colonialism
- Practice: Large scale mixed media installations

Detailed learning example 2

Analyse and compare how the lives of Aboriginal and Torres Strait Islander peoples are reflected in the work of Albert Namatjira, Emily Kgnwarreye and Joan Ross.

- **Albert Namatjira** 1902 – 1959 Australia
Watercolour. Australian landscapes in a ‘western’ style connection to the land
- **Emily Kgnwarreye** 1910 – 1996 Australian
Paintings and textiles. Traditional dreaming stories
- **Joan Ross** (Date of Birth unknown) Scottish/Australian
Multimedia artist, assemblage and video. Colonialism in Australia, particularly its effect on indigenous Australians

Assessment

On completion of this unit the student should be able to use the Cultural Lens, and the other Interpretive Lenses as appropriate, to analyse and compare the practices of artists and artworks from different cultures and times.

The three artists selected for study must include:

- an Aboriginal or Torres Strait Islander person
- an artist who collaborates with other artists, technicians or with the viewer or audience as part of their practice
- an artist from a historical period of time that has used at least one traditional art form and traditional materials and techniques
- a contemporary artist whose practice is influenced by contemporary ideas, materials, techniques, processes or approaches.

Examples such as:

- an extended written response
- short-answer responses supported by visual references
- an annotated visual report
- a presentation using digital technologies such as an online presentation or interactive website
- an oral presentation

VCE Art Creative Practice – Unit 2 Area of Study 1

Assessment Example

Table to scaffold task

	Materials, Techniques and Processes	Signs and Symbols	Meanings and messages
Artist 1			
Artist 2			
Artist 3			
Similarities			
Differences			

Assessment Example

Structural Lens

- Compare the materials, techniques and processes used by the artist(s). Do they vary, according to the time and place that they were used?
- Are there similarities or differences between the aesthetics of the works? Discuss.
- Do the artists use symbols to communicate? How? Are there similarities or differences in the ways the artists do this?

Assessment Example

Personal Lens

- Are there similarities between the lives of the artists? Is this reflected in their work? How?
- Did the artist(s) work in isolation, or collaboratively? How has this influenced the work?
- Does the artist(s) have specific beliefs that are relevant to the work?
- Have the life experiences of the artist(s) influenced the work? How?
- Do the specific beliefs of the audience affect their response to the works? How?
- How would a contemporary audience have responded to each of the works?
- How do you (the student) respond to each of the works? Are you drawn to one more than the others? Why?

Assessment Example

Cultural Lens

- How have the time periods in which the artists worked influenced them? How is this evident?
- Does a contemporary audience interpret the works differently to the original audience? Why?
- Do the artists make work that responds to political events? How is this evident?
- Do the artists subscribe to spiritual or philosophical ethos? How is this explored in their work?
- Have economics influenced the artists? Did their socio-economic situation influence their subject matter? Did they have access to materials, or have they used found or repurposed materials?
- Has the work of the artists changed in financial value? How does this affect the interpretation of the work?
- Does the ethnic background of the artists bring art practices and visual elements to the works?
- Is the gender of the artists reflected in their work? How?
- Do the artists ask their audiences to consider ethical issues?
- Do the practices of the artists provoke shock or disgust? Why?
- How do these factors contribute to engagement and communication of meaning?

Unit 2 Questions



Source: https://www.ncnewsonline.com/question-mark-scratch-head-jpg/image_570c3871-56b3-5883-b05e-f5963c507a57.html

Unit 3

VCE Art Creative Practice

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

- Inquiry and Project-based learning
- Exploration, experimentation and investigation as a starting point for a Body of Work
- Select and apply Interpretive Lenses
- Understand and use the Creative Practice
- Artistic practice and artworks based on personal interest
- Production of a finished work to contribute to the Body of work

Area of Study	Content summary	Assessment
Area of Study 1 Research and exploration Resolution, presentation and critique	On completion of this unit the student should be able to develop personal ideas using research that examines one artwork and the practice of an artist, and produce at least one finished artwork using the Creative Practice.	School-assessed Task
Area of Study 2 Personal investigation using the creative practice.	On completion of this unit the student should be able to apply and explore ideas and an area of personal interest using the Creative Practice.	

Teaching and Learning Ideas

- Unit 3 and 4 Areas of Study 1 and 2 should be considered as an overall project or case study. The outcome of the four areas of study is the production of a body of work.
- The student should begin Unit 3 by forming a question or problem that can become the focus of their body of work
- The Creative Practice should be unpacked with the students as it is the framework for the investigation and the Body of Work.

Teaching and Learning Ideas

- Students are required to apply the Interpretive Lens to the discussion of their selected artwork and their own body of work. Questions related to the lenses can assist in developing a structure for researching artists, artworks and practices.

Guiding Questions

- What components of the Creative Practice will I use to explore issues and develop a personal response to the artist's idea/s?
- 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?

Teaching and Learning Ideas

- What art forms, materials, techniques and processes will I focus on in my exploration? How do these relate to the artists and artworks I have investigated?
- What aspects of the Interpretive Lenses will I use to inform my practice and create my Body of Work?
- How will I document and evaluate my practice?
- How will I gather feedback to further resolve and refine my Body of Work?

Detailed learning example

Scaffold the students approach to this Outcome

- Research
- Analyse, Experiment, Explore and Reflect
- Refine, Resolve, Present and Reflect
- Present Critique
- Reflect

Detailed learning example

Scaffold the students approach to the Area of Study - Project checklist

Research and explore	Completed
Researched and documented one artwork (inspiration)	
Identified ideas and/or issues	
Explored your own ideas in response to the inspiration/ ideas/issues	
Experimented with ideas and technical skills	
Refined ideas, technical skills and visual language	
Applied interpretive lenses	
Used art terminology	
Reflected on personal ideas	
Developed visual language	
Resolved finished artwork(s)	
Prepare the Body of Work and finished work for presentation	

Detailed learning example

Using the original artwork as a departure point for their investigation, students should create an artwork that deals with similar ideas or is created as a comment on the how the artwork was created, ideas that the artist tried to convey, or the ideas that it suggests when viewed in a contemporary context.

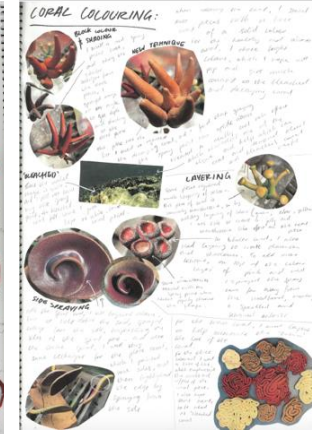
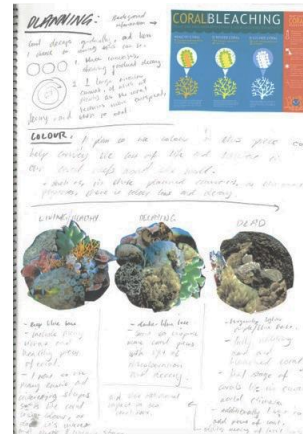
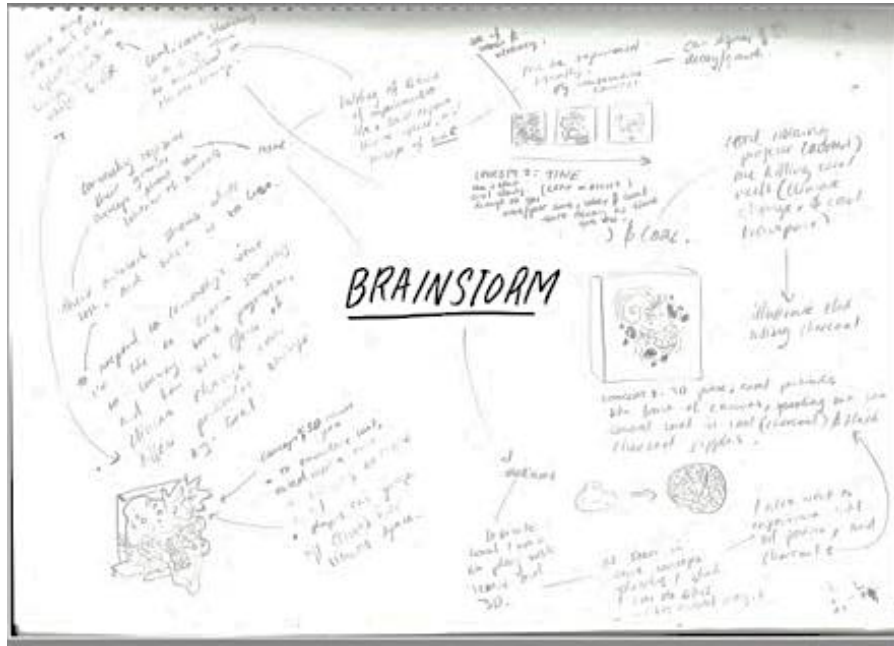
IDEA: A student chose to respond to a work that she saw at the NGV Triennial by Carnovsky, titled *Extinctions*, 2020. They determined that the work highlighted the importance of human interaction to preserve some species and decided that they wanted to focus on local environmental issues, specifically the state of our Australian reefs.

ISSUE: The student felt that time was an important element in the audience's interaction with Carnovsky's work and wanted to explore how our reefs are changing over time

Detailed example

Research - Analyse - Experiment - Explore - Reflect

The student's documentation of the process is used as evidence for their critique.



Detailed learning example

- Refine, Resolve, Present and Reflect
- Present Critique
- Reflect



Detailed learning example

Scaffold the students approach to the critique - checklist

After 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 fresh?	

Teaching and Learning Ideas

Guiding questions

- How can my Body of Work expand on the topics and ideas I explored in Area of Study 1?
- What components of the Creative Practice will I use to explore and develop my Body of Work?
- What are the characteristics of my visual language and how does it communicate my personal ideas and interests?

Teaching and Learning Ideas

- Students must use the Creative Practice to develop their own visual responses inspired by **personal ideas** and experiences.
- The focus in this area of study is on **research, exploration, experimentation and development**.
- They must document, critically analyse and evaluate their responses and art making using art terminology.
- Students are required to apply appropriate Interpretive Lenses to annotate their art making throughout the Creative Practice.

Teaching and Learning Ideas

Starting points

- Encourage students to consider the idea they explored in Outcome 1.
- They may like to investigate the idea they explored in response to the artwork they selected in a different way.
- They could select a different artwork by the same artist or a different artist and respond to the ideas expressed by the artist or conveyed by the artwork.

Teaching and Learning Ideas

- Students may choose to be inspired by the practices of other artists, and explore materials, techniques, processes and art forms inspired by them, to find a way of exploring ideas of personal interest to them
- They must use the Creative Practice to progressively explore and develop the idea, through the investigation and experimentation with materials, techniques and processes. This exploration can be done in an art form or range of art forms.

Teaching and Learning Ideas

Ask the students:

- What will your focus be?
- Are you aiming to visually interpret ideas or issues?
- Do you intend exploring a particular subject matter that appeals to you?
- Would you like to work in a particular style or approach to making art?
- Is there a specific medium or art form you would like to use?

Teaching and Learning Ideas

Starting points

- Students can decide if they will continue to explore the idea from Area of Study 1 or explore a new idea.
- Consider the feedback the student received from their critique. What suggestions were made that could guide them in moving forward?
- Research artworks and images that relate to their chosen idea, interests, materials or approaches
- Create a mind map/brainstorm to explore a selected idea and to provide options moving forward.
- Begin creating a visual brainstorm using drawing, painting, collage or photography to create visual interpretations of ideas.

Teaching and Learning Ideas

Interpretive Lenses

- Students are required to apply the language of selected and explicitly identified Interpretive Lenses to support reflective annotation of their art making.
- They should select Interpretive Lenses that are appropriate to their ideas and artworks.

Detailed learning example

Once students have decided on the ideas they want to explore encourage them to:

- Begin exploring a range of materials, techniques, processes
- Consistently document all aspects of the Creative Practice and reflect on their art making using critical annotations
- Consider and evaluate their visual language
- Use the Interpretive Lenses to reflect on their trials and how their visual language achieves their intention

Written examination

- All the key knowledge and key skills that underpin the outcomes in Units 3 and 4 are examinable.
- There will be two sections in the Examination.
- Section A will consist of short and extended answer responses.
- Section B will consist of extended responses or an essay question
- Written and visual stimulus will be provided for some questions in both sections.

Unit 3 Questions



Source: https://www.ncnewsonline.com/question-mark-scratch-head-jpg/image_570c3871-56b3-5883-b05e-f5963c507a57.html

Unit 4

Teaching and Learning Ideas

Interpretive Lenses

- Has the student explicitly applied the Interpretive Lenses to inform their ideas?
- Are they using the lenses to discuss the meaning and messages they are trying to communicate?

Visual language

- Is the student clarifying their visual language through annotation?
- Does the student use annotation to clearly explain their intention?

Teaching and Learning Ideas

Refinement and Resolution

- Is the student documenting their reflection on the refinement and resolution of their ideas and visual language?
- Are they using critical annotation supported by the Interpretive Lenses to resolve their intention
- Is the student documenting the refinement of their artworks?
- Is the student documenting the refinement of their visual language and technical skill?
- Is the student documenting and evaluating their trials regarding the presentation and display of artworks?

Teaching and Learning Ideas

There is no prescribed method the students need to follow to present the documentation of their use of the Creative Practice. Encourage them to choose a method that is appropriate to their art practice.

It is important that they present their documentation in a way that is easily navigated and shows the process that they have followed rather than as put together a 'curated' presentation.

Teaching and Learning Ideas

Refinement and Resolution

- Is the student documenting their reflection on the refinement and resolution of their ideas and visual language?
- Are they using critical annotation supported by the Interpretive Lenses to resolve their intention
- Is the student documenting the refinement of their artworks?
- Is the student documenting the refinement of their visual language and technical skill?
- Is the student documenting and evaluating their trials regarding the presentation and display of artworks?

Teaching and Learning Ideas

Personal visual responses

- What is the student communicating in their personal visual responses? How are they doing that?
- Does the student need to expand on their idea/s?

Materials, techniques and processes

- How is the student developing and refining their use of materials, techniques and processes?
- Do they need to investigate these more?

Teaching and Learning Ideas

Refinement and Resolution

- Is the student documenting their reflection on the refinement and resolution of their ideas and visual language?
- Are they resolving points of view and interpretations of the meanings and messages of their artworks, using critical annotation supported by their use of the Interpretive Lenses?
- Is the student realising and refining their ideas and artworks through the selection and manipulation of materials, techniques and processes?

Teaching and Learning Ideas

Refinement and Resolution

- Is the student refining their visual language to communicate ideas and meaning?
- Are they refining their technical skill in the use of materials, techniques and processes in art forms?
- Is the student considering the presentation and display of artworks to better communicate their ideas and meaning?
- Are they considering how the context they display the artwork in will influence the response and interpretation of the audience?

Art Creative Practice – Unit 4 Area of Study 3

Teaching and Learning

- As a class, create a literature review to gather trustworthy sources about your artists. Seek authentic, reliable articles, journals, authors and websites. Write a brief overview of the relevance of the source to the life and work of the artists and include the link. Collate this for class use
- Make a Venn diagram of the artists to look at similarities and differences of the artists
- Play a game with a classmate where one argues why the artists are similar, and one argues why they are different.
- Make cards with reproductions of works by both artists. Group them in different ways, using the Interpretive lenses. For example, group works with a similar palette, or works with a similar theme. What similarities and differences can be seen?
- Imagine one of the artists is looking at the work of the other. How might they respond? What would influence their viewpoint?
- Make a list of things that existed or happened at the time the historical artist was working, but no longer exist or happen now. How would these have influenced the way they work, and their meanings and messages? Then, make a list of things that no longer exist or happen in the life of the contemporary artist. How might this influence the way they work, and their meanings and messages?

Teaching and Learning

- **John Glover and Joan Ross** consider the Australian landscape from very different perspectives. Imagine that Glover could look at Ross' work? What would surprise him? Why?
- **Latoya M. Hobbs and Robert Mapplethorpe** both address beauty and identity through figurative imagery.
- **Judy Chicago and Jenny Saville** deal with issues to do with the female body and feminism. Consider both artists' work through a contemporary cultural lens.
- **Eadweard Muybridge and Shaun Gladwell** deal with the theme of bodies in motion. Consider the importance of technology in the work of each artist and compare the meanings and messages in their work.
- **Keith Haring and Peter Drew** use street art to communicate messages about social justice. Compare the meanings and messages of two of their artworks.
- **Claes Oldenburg and Ron Mueck** make figurative sculptures that use scale to influence meanings and messages. Consider and compare the impact of the work on audiences.
William Kentridge and Aunty Marlene Gilson's projections explore ideas around colonisation.

Detailed learning example

Use the Interpretive Lenses Comparison Templates to compare the practices of **Francisco Goya and Abdul Abdullah**. From this table, write an extended report.

Potential Themes:

- Monsters
- War
- Conflict
- Humanity
- Suffering
- Culture

Detailed learning example: Artworks

Francisco José de Goya y Lucientes (Goya)

Selected works

- Yard with Lunatics, 1793-93 oil on tin plate
- Hasta la Muerte, 1799, etching with drypoint and aquatint,
- Charles IV of Spain and His Family, 1801, oil on canvas

Abdul Abdullah

Selected works

- You See Monsters, 2014, C Type print
- Bride I, 2015, C Type print
- Through You, 2017 oil on canvas
- The Wedding (Conspiracy to Commit), 2015 C Type print
- For We Are Young And Free, 2017, Manual embroidery

Written examination

- All the key knowledge and key skills that underpin the outcomes in Units 3 and 4 are examinable.
- There will be two sections in the Examination.
- Section A will consist of short and extended answer responses.
- Section B will consist of extended responses or an essay question
- Written and visual stimulus will be provided for some questions in both sections.

Unit 4 Questions



Source: https://www.nnewsonline.com/question-mark-scratch-head-jpg/image_570c3871-56b3-5883-b05e-f5963c507a57.html

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