**TOPIC:** Artmaking Task 1- Visual Arts Process Diary (VAPD) and Body of Work (BOW)- Still Life/Objects

**MARKS:**
VAPD and BOW /50

**SUBMISSION REQUIREMENTS:**
**Due Date:** Term 2, Week 5A (Thursday 31st May 2018)
Submit your VAPD and BOW (Objects) at the beginning of the lesson (Period 3).
Sign and date the sign on sheet.

**WEIGHTING:**
Artmaking Task 1- 15%

**OUTCOMES TO BE ASSESSED:**
P1: **Explores** the conventions of practice in artmaking.
P2: **Explores** the roles and relationships between the concept of artist, artwork, world and audience.
P3: **Identifies** the frames as the basis of expressive representation through the making of art.
P4: **Investigates** subject matter and forms as representations in artmaking.
P5: **Investigates** ways of developing coherence and layers of meaning in the making of art.
P6: **Explores** a range of material techniques in ways that support artistic intentions.

**DIRECTIONAL VERBS:**
**Explores**- Look at, discover and find out about
**Identifies**- Recognise and names
**Investigates**- To explore, examine and study the world for ideas to develop in artmaking process
**Develops** – To show progress through the period of time

**TASK DESCRIPTION:**
The diary **explores** a variety of art making practices and may include drawings, paintings, sketches, photographs, collections of objects, annotated diagrams, notes, ideas, photographs and collections of objects. The student will document their artistic intentions by **exploring** a range of material techniques.

Students will use their VAPD and BOW to **explore** their own role as an artist and the relationships between the world, artwork and audience, to formulate ideas and document their intentions for what they will do in their own art making.

Students should use and **identify** the Frames as a basis of their own expressive representation and art making. The diary should suggest and provide evidence of student’s progress, informing decisions and actions in the production of a BOW.

The selection of artworks in the VAPD and BOW is made on the basis of the student’s **exploration** and understanding of art making practices and should demonstrate a student’s **investigation** and development of ideas to present a coherent point of view, layers of meaning and sustained engagement in an art form.

The VAPD may suggest some of the technical interests and technical risk-taking a student is involved in.
through art making. Various beliefs and interpretations that they may wish to investigate in their art making can be worked through in the diary. The diary may enable students to investigate subject matter and different forms of expression to compile ideas and allows for reflection and evaluation. The diary should suggest and provide evidence of a student’s modes of working, informing decisions and actions in the production of the body of work.

The Body of Work should represent a coherent point of view and demonstrates the student’s intentions as an artist. It should also provide evidence of the conceptual strength and meaning that exists between and within the works included in the body of work. The conceptual relationships between works in the body of work occur through the interpretation and shaping of connected ideas about subject matter. These conceptual relationships should also be evidenced through sustained and deeper investigations of the chosen expressive form/s, materials and techniques.

**ASSESSMENT CRITERIA:**

Students will present a **VAPD (Objects/ Still Life)** that is a collection of artworks that you have worked on this semester for assessment. Your VAPD should include hard copy examples of your artworks, as follows:

- Drawings (examples from various materials including pen, coloured pencils, pastels, graphite)
- Paintings (examples from acrylic and watercolour paints)
- Digital Images (examples of sculptures, drawings, paintings and photographs)
- Development of BOW ideas (including photographs, drawings and paintings)

Students will present a **Body Or Work (Objects/ Still Life)** that is one artwork or collection of several artworks that you have worked on this semester for assessment. Students may choose from any drawing and painting techniques explored in VAPD above. Students may also choose to use digital photography and digital technologies.
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<tr>
<th>Task Mark</th>
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**VAPD**

**P1: Explores** the conventions of practice in artmaking. (Practice)

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<th>Mark</th>
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| 5    | Comprehensively initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions, including:  
  - Very thorough explanations or reasons for the changes and/or developments you have made in your artmaking in visual and/or verbal forms  
  - Highly developed involvement in the process of artmaking in visual and/or verbal forms |
| 4    | Thoroughly initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions, including:  
  - Developed explanations or reasons for the changes and/or developments you have made in your artmaking in visual and/or verbal forms  
  - Thorough involvement in the process of artmaking in visual and/or verbal forms |
| 3    | Soundly initiates and organises artmaking practice that is mostly sustained, reflective and adapted to suit particular conditions, including:  
  - Adequate explanations or reasons for most of the changes and/or developments you have made in your artmaking in visual and/or verbal forms  
  - Sound involvement in the process of artmaking in visual and/or verbal forms |
| 2    | Basic ability to initiate and organise artmaking practice that is uneven, and may be reflective or suit some conditions, including:  
  - Basic explanations that account for some changes and/or developments you have made in your artmaking in visual and/or verbal forms  
  - Limited involvement in the process of artmaking in visual and/or verbal forms |
| 0 - 1 | Elementary ability to initiate or organise artmaking practice that is very uneven, and may be reflective or suit some conditions, including:  
  - Very basic explanations that may account for very few changes and/or developments you have made in your artmaking in visual and/or verbal forms  
  - Very limited involvement in the process of artmaking in visual and/or verbal forms |

**P2: Explores** the roles and relationships between the concept of artist, artwork, world and audience. (Conceptual Framework)

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| 5    | Comprehensively applies their understanding of the relationships among the artist, artwork, world and audience through:  
  - Very thorough explanations for your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework.  
  - Underlines the key language of the Conceptual Framework. |
| 4    | Thoroughly applies their understanding of the relationships among the artist, artwork, world and audience through:  
  - Thorough explanations for your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework.  
  - Underlines the key language of the Conceptual Framework. |
| 3    | Soundly applies their understanding of the relationships among the artist, artwork, world and audience through:  
  - Sound explanations for most of your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework.  
  - Underlines uses most of the key language of the Conceptual Framework used. |
| 2    | Basic ability to apply their understanding of the relationships among the artist, artwork, world and audience through:  
  - Limited explanations for your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework.  
  - Underlines and uses some key language of the Conceptual Framework used. |
| 0 - 1 | Elementary ability to apply their understanding of the relationships among the artist, artwork, world and audience through:  
  - Very limited explanations for some ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework. |

**Name:**
- Underlines/uses very little or no key language of the Conceptual Framework

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<th>VAPD P3: Identifies the frames as the basis of expressive representation through the making of art. (Frames)</th>
<th>Mark</th>
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| o Demonstrates a comprehensive understanding of the frames when working independently in the making of art, including:  
  - Highly developed explanations or reasons that demonstrate different perspectives or understandings in your art making using visual and/or verbal methods | 5 |
| o Demonstrates a thorough understanding of the frames when working independently in the making of art, including:  
  - Developed explanations or reasons that demonstrate different perspectives or understandings in your art making using visual and/or verbal methods | 4 |
| o Demonstrates a sound understanding of the frames when working independently in the making of art, including:  
  - Adequate explanations or reasons that demonstrate some different perspectives or understandings in your art making using visual and/or verbal methods | 3 |
| o Demonstrates a basic understanding of the frames, including:  
  - Basic explanations or reasons that may acknowledge different perspectives or understandings in your art making using visual and/or verbal methods | 2 |
| o Demonstrates an elementary understanding of the frames, including:  
  - Rudimentary explanations or reasons that may reference one (or more than one) perspective in your art making using visual and/or verbal methods | 0 - 1 |

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<th>VAPD P4: Investigates subject matter and forms as representations in artmaking.</th>
<th>Mark</th>
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| o Selects and develops subject matter and forms in highly sophisticated ways as representations in artmaking, including:  
  - Outstanding sketches, drawings, photographs, photocopies, models, recordings and any other activities which relate to your artmaking. | 9 - 10 |
| o Selects and develops subject matter and forms in sophisticated ways as representations in artmaking, including:  
  - Developed sketches, drawings, photographs, photocopies, models, recordings and any other activities which relate to your artmaking. | 7 - 8 |
| o Selects and develops subject matter and forms in sound ways as representations in artmaking, including:  
  - Adequate sketches, drawings, photographs, photocopies, models, recordings and any other activities which relate to your artmaking. | 5 - 6 |
| o Selects and develops subject matter and forms in basic ways as representations in artmaking, including:  
  - Limited sketches, drawings, photographs, photocopies, models, recordings and any other activities, which may unevenly relate to your artmaking. | 3 - 4 |
| o Selects and develops subject matter and forms in elementary ways, including:  
  - Rudimentary sketches, drawings, photographs, photocopies, models, recordings and any other activities which may not relate to your artmaking. | 0 - 2 |
**BODY OF WORK**

**P5: Investigates** ways of **developing** coherence and layers of meaning in the making of art. (The effectiveness of your own visual communication of ideas, feelings, beliefs, values and aesthetics. Are your ideas communicated clearly and coherently?)

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| 13 - 15 | Complex demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through:  
- Outstanding visual communication of ideas, feelings, beliefs, values and aesthetics that are communicated clearly and effectively |
| 10 - 12 | Well developed demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through:  
- Developed visual communication of ideas, feelings, beliefs, values and aesthetics that are communicated clearly and effectively |
| 7 - 9 | Some demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through:  
- Sound visual communication of ideas, feelings, beliefs, values and aesthetics that are communicated at an adequate level |
| 4 - 6 | Confined demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through:  
- Basic visual communication of ideas, feelings, beliefs, values and aesthetics |
| 0 - 3 | Elementary demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through:  
- Elementary visual communication of ideas, feelings, beliefs, values and aesthetics |

**BODY OF WORK**

**P6: Explores** a range of material techniques in ways that support artistic intentions.

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<td>13 - 15</td>
<td>Outstanding degree of technical virtuosity and accomplishment</td>
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| 10 - 12 | Well developed technical accomplishment  
- Technically sensitive and moderated, although some aspects are more refined while others may be overworked. |
| 7 - 9 | Sound technically accomplished  
- Technically sound yet not very sensitive or refined. |
| 4 - 6 | Basic degree of technical accomplishment  
- Little refinement or subtlety. Some repetition or inconsistent application. |
| 0 - 3 | Limited degree of technical accomplishment  
- Slight technical accomplishment and moderation. Unsubtle, unrefined, incongruous. |

**Teacher Comment**

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